october 1953

bookbinding

THE EXCLUSIVE BUSINESS PAPER OF THE

UNIVERSITY OF MICHIGAN LIBRARIES
OCT 26 1953

Copyright Plea Headlines BMI Session
Care & Operation of The ¼" Wire Stitcher
McKibbin Installs Second Conveyor System

Art Techniques for Book Illustration
The Columbia-Viking Desk Encyclopedia
Pocketbooks: Skyrocket or Torpedo?

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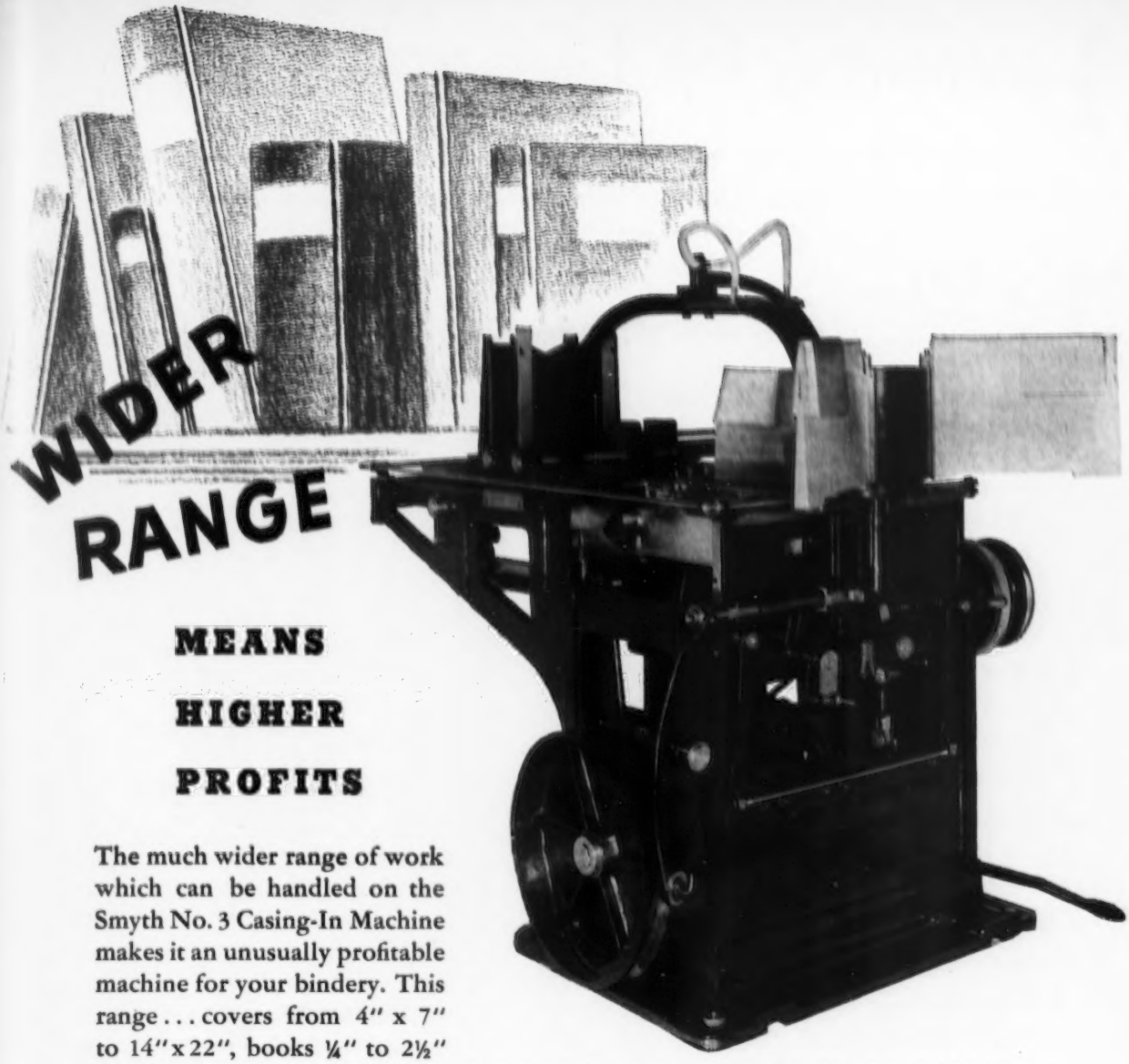

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october 1953

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Handling, the bindery's No. 1 problem of all time, gets another lift from the modern conveyor system. This time it is the second unit to be installed by George McKibbin & Son, Brooklyn, N. Y. book manufacturers (see page 40).

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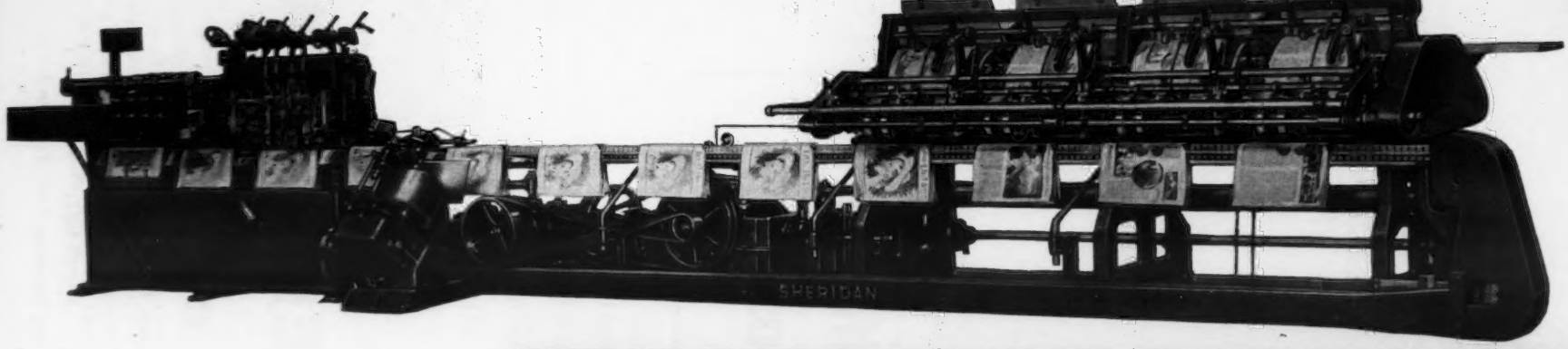

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Here is the new SHERIDAN 5E Inserter connected to a SHERIDAN Heavy Duty Saddle Stitcher . . . an automatic combination for binding saddle stitched magazines. Designed for efficient and economical operation in large or small binderies.

The SHERIDAN 5E Inserter is available as a complete unit with Saddle Stitcher (illustrated above) or can be attached to existing Gang Stitchers.

Signatures and covers for saddle stitching are automatically fed on the SHERIDAN 5E at speeds of 125 to 135 books per minute . . . more hourly production than *any other* inserter.

An *all size* machine—easily and quickly changed from one job to another . . . flexibility without loss of speed. Designed and built to meet today's bindery needs.

Write today for complete details on these machines, also for information on the SHERIDAN Automatic Book Trimmer which can be attached to your present Saddle Stitcher.

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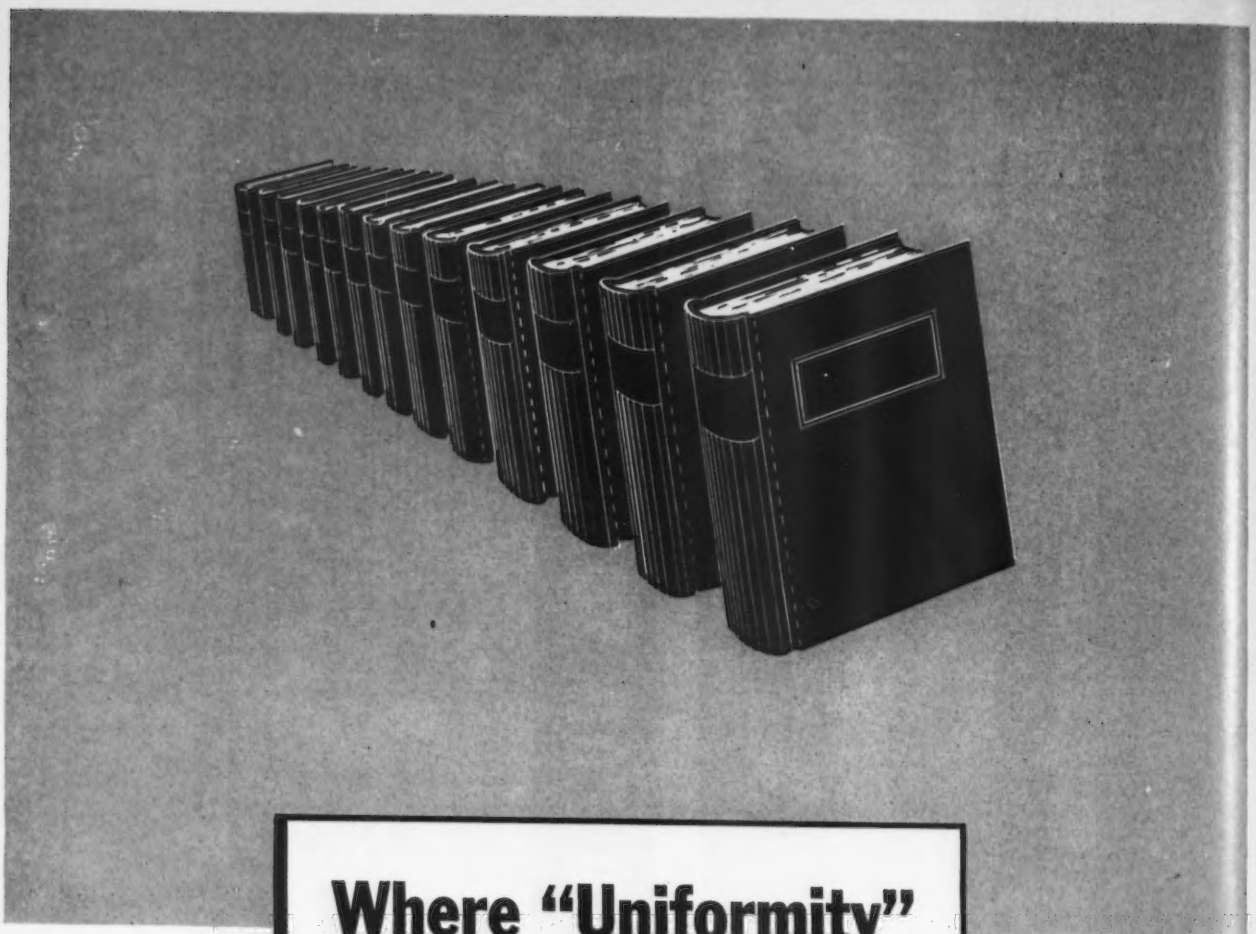

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On production runs the call for uniformity in binders board, for successful operation as well as for perfection in bindings, is easily answered by using Solid Davey Binders Board. This is only *one* of the quality standards which makes Solid Davey Binders Board so popular.

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GRAPHIC ARTS DIGEST

WORLD NEWS

England: Fourth Int'l. Exhibit of Book Design presented 476 books from eleven countries: England, Australia, New Zealand, United States, France, Germany, Czechoslovakia, Switzerland, Russia, Poland, Israel. The most badly designed books of all were from Russia.

Lithuania: Printing plants are being completely re-equipped with new Russian machinery, replacing purchases from Germany made before the Russian occupation.

Russia: Ten new large printing plants being built. Kiev and Alma-Ata will specialize in color work, Saratov in textbooks, and Jaroslav plans call for an annual output of 600 million "encyclopedias" (ordinary pamphlets obviously included in the enormous quantity).

Germany, East: Buchbindermaschinenwerk Leipzig has introduced a machine for rounding the corners of book pages. Can also be adapted for making acute-angled V-shaped cuts, finger-holes, perforations, etc.

Germany, West: Electromagnetic vibrators are being used to jog sheets delivered from rotary presses.

Switzerland: A light alloy is used instead of wood for the table of the MPM 70 motor-driven perforator. Narrow perforations are made with ease and worn perforating combs can be conveniently adjusted. The machine is available for either hole-perforating or slotting.

British & Colonial Printer

WIRE STITCHING RUBBER PLATES

Metal beads are being fastened to the canvas backing of rubber engraved plates by means of wire stitching, according to a new method developed by the Schmutz Mfg. Co., Louisville, Ky., manufacturer of bag printing machinery. Previously metal screws were used to join the bead and canvas. Screws were put in by hand through pre-punched holes in the bead making the operation slow. Wire stitches saved fastening material costs but proved to have stronger holding power than did the screws.

Printing Equipment Engineer

MB BOOK GLUING MACHINE

One operator may produce 75 or more adhesive-bound books per hour by use of the MB book gluing machine. It presses, rounds, fans, and glues the book block.

Graph. Neuheiten Fachkartei

NEW EQUIPMENT

Ace Swivel King pallet rollers are a new device permitting effortless movement of palletized loads in any direction and to any location. These light weight pallet rollers are made by Frank L. Robinson Co., Oakland, Calif.

Deumo 2, made by Montgomery & Co., N.Y.C., will give readings of the revolutions per minute of motors and machinery or of any revolving shaft. Device, indicating speeds from 40 rpm to 50,000 rpm, is pressed against revolving shaft.

Pearce Development Co., Cleveland 14, Ohio, developed a new numbering press which will print numbers on a continuous web up to 16" wide. Suitable for tag and label makers and office form printers who require continuous larger number printing on a web.

A presensitized key-line sheet, Dinoblueline, has been developed by Di-Noc Co., Cleveland 12, Ohio. Film makes possible the processing of a completed print from a film positive or negative for strip-up or color separation work in five minutes.

K. J. Dollahite Co., Fort Worth, Texas, has a new model of the Presto proof press. Inking system is now one unit which travels constantly with the cylinder.

Inland Printer

TRADE, NOT AID

Dollars should go to Europe to purchase machinery, and not as loans and donations, says Wertheimer of Turner Printing Machinery. With overseas travel reduced to the commonplace, constantly improving shipping facilities, and continued realistic tariff rates, a steadily increased number of European graphic arts machinery manufacturers find representation in this country. European-built printing and binding equipment will, as their makers conform to American tastes and styles, enjoy an increasing popularity.

The current courtship of the American graphic arts market is having a healthy effect on the industry. Not only does this activity spur increased competition, but it results in an accelerated program of improvements, new designs, and new ideas. New European products will give U.S. printers and binders a much wider range of equipment from which to make a proper selection.

Printing Views

SLUG CORRECTION

A Curle Slug Corrector had formerly been used on the line-composing machines at Kingsport Press to deepen the quadded-out portion of lines, to trim shoulders, to square the ends of slugs, to cut slugs to measure on 30 pica slug, and to trim the rib side of the slug parallel with the smooth or constant side.

Since upkeep was a problem and operators complained, the unit was taken off and mounted as a separate machine.

It is now used as a separate unit to trim slugs to designated point size that happen to get by the machinists, or in cases where the operator might neglect to adjust the knife block for point size trim and come off the machine out of parallel. When a limited quantity of slugs is found to be out of parallel they are run through the Corrector to bring them to proper point size. The Corrector is not used to reduce leading to permit adding a line or lines to a page.

Printing Equipment Engineer

OFFSET PLATE GRAINING

The Swedish "Lindmark" consists of an enclosed graining box containing a drum on which the plates are clamped. When the plate has been inserted the curved lid is closed, and the sandblast forced through a nozzle on to the plate. By adjusting the nozzle opening and also by altering the angle at which the sandblast hits the plate, it is possible to obtain various degrees of graining.

In the German "Velox" the graining machine is suspended from the ceiling on wire ropes and driven by a motor fixed to the underside of the graining box. The "System S" from Austria consists of a rectangular grinding box suspended from the ceiling with the motor fixed to the underside of the box. The purpose, in both cases, is to overcome the strong vibration and reduce the grinding noise common to nearly all graining machines.

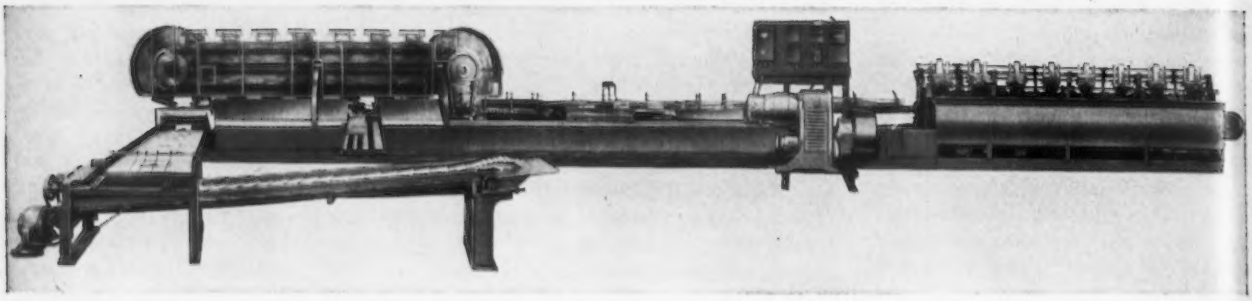
Canadian Printer & Publisher

FLOOR VIBRATION

A padding material made of Neoprene has been developed by Vibro Modulator Mounts for fastening all types of machinery to floors and reducing noise caused by vibration. Sponsor claims installation of the mounts will isolate

(Continued on page 84)

Gathers and stitches...or gathers and perfect binds ...and applies covers to paper bound books and magazines in one automatic, continuous operation



The Dexter-Martin Gatherer, Stitcher, Binder and Coverer

This is a completely newly engineered combination of several machines in one. It is built in two types:

The Coverer — which gathers, wire stitches and applies covers to paper covered booklets and magazines of up to ⅞″ thickness.

The Perfect Binder — which gathers, perfect binds and applies covers to similar publications of up to 1¼″ maximum thickness.

Either combination will handle signatures from 5 x 7″ minimum to 12 x 16″ maximum.

In each type the basic gatherer is built with a minimum of eight pockets or hoppers which may be expanded in units of four to handle any desired number of signatures.

Signatures are gathered, accurately jogged and headed-up, either wire stitched or perfect bound with or without crash, using either animal or hot melt glue. Covers are fed in and formed around books to square backs and the completed books or magazines are then delivered ready for trimming.

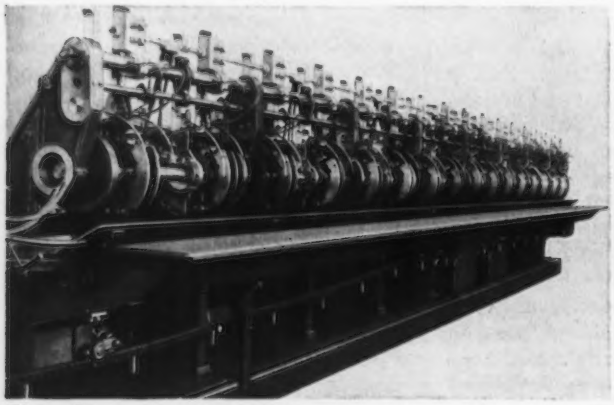
The delivery for either type machine may be the straight right angle stacker, or left or right packer box.

The machine operates at a geared speed of 150 cycles per minute. Actual production will necessarily depend on nature of work, quality and weight of paper and care with which signatures are placed in pockets.

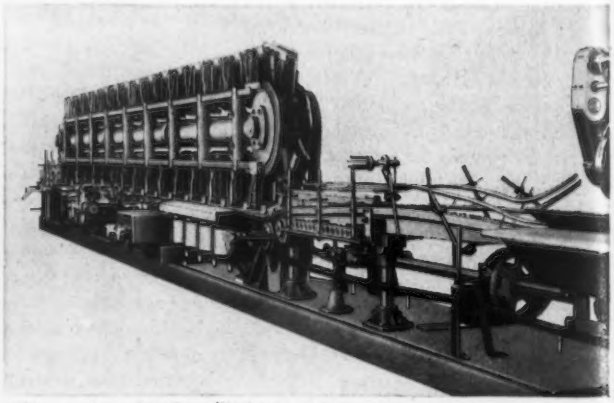
This machine can be built in a variety of arrangements to adapt installation to space available and other plant considerations.

As a saver of time and labor, a production booster and a handler of volume with speed and efficiency, the Dexter-Martin Gatherer, Stitcher and Coverer is a profitable investment for those requiring in large volume the work it does.

The Dexter representative is ready to discuss its application to your production and to help in preparing an analysis of its earning power under various rates of production.



The gatherer



The perfect binder. Right to left: gatherer, raceway, joggers, grinder and glue pots

Dexter Folder Company *General Sales Offices* 330 West 42nd Street, New York 36, N.Y.

Boston, Philadelphia, Washington, Cleveland, Chicago, St. Louis. Agents in principal foreign countries.

This straight line trimmer does away with needless rehandling and assures unqualified accuracy

The Brackett Safety Trimmer

Accurate, uniform trimming and cutting apart of booklets, catalogs and other bound work is recognized as being just as important as accurate register on press or accurate folding on folders, if the quality of the job is to be maintained.

Accuracy is even more important in trimming and cutting of circulars, labels, forms and other flat work where margins are close and exact size is required.

Trimming of labels, booklets, catalogs, inserts and other flat work is handled by the Brackett at double or triple the speed of the conventional cutter.

On the Brackett, work moves in a straight line, away from the operator, without waste motion or needless rehandling.

The use of mechanically set spacer shafts insures fine accuracy without even the tiniest variation. This accuracy is maintained from start to finish, no matter how large the run.

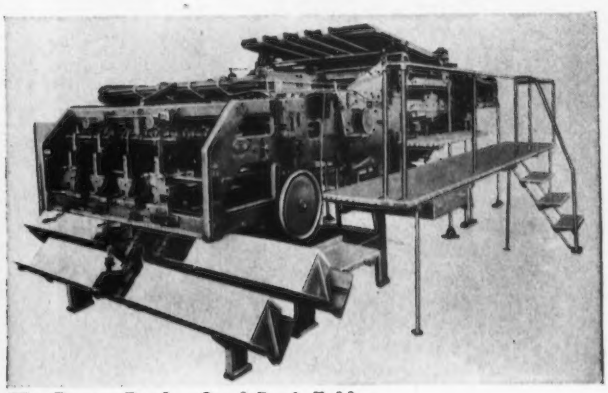
For jobs that repeat, settings may be retained, with important savings in time otherwise required for resetting.

The Brackett handles work up to 25½″ in width and 50″ in length.

Standard equipment includes two spacer shafts. Extra shafts for permanent set-ups can be supplied.

Write for literature.

Folds as many signatures hourly as two model "N" Quads . . . . with 33% saving in floor space



The Dexter Duplex Quad Book Folder

Basically a Model "N" Quad folder, this machine has an additional cross feeder and delivers *two* sheets on separate conveyors simultaneously to position at first fold, one above the other and individually registered both side and front.

Signature sizes: 4⅛ x 6¼″ to 7¼ x 10½″.
Flat size sheets: 25 x 33″ to 42 x 58″.

The sheets are folded and delivered into packer boxes as on the "N" Quad, but the *Duplex* Quad delivers four 32 page signatures with *closed* heads, whereas the Model "N" produces two 32's composed of inserted 16's.

The Duplex Quad may be furnished as a complete new unit—or a Duplex attachment can be supplied for any Model "N" Quad already installed.

The Duplex Quad folds approximately as many signatures per hour as two Model "N" Quads, with a saving of about one third of the floor space required by two Model "N" Quads. Also the 32 page signatures with closed heads delivered by the Duplex Quad facilitate subsequent bundling, gathering, sewing and stitching operations.

Further information and data showing the economical application of this folder to your production will be furnished on request.

Dexter Folder Company
General Sales Offices
330 West 42nd Street, New York 36, N. Y.
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Agents in principal foreign countries

Charlton Bindery buys 5 Lawson 3-Knife Trimmers!

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- J. W. Clement Co., Buffalo
- G. Schirmer, Inc., New York
- Superior Bindery, Cleveland
- Fleet McGinley Co., Baltimore
- American Book Stratford Press, New York
- Wartburg Press, Columbus
- Lancaster Press Inc., Lancaster
- McKenzie Service Inc., New York
- Wilcox Press Inc., Ithaca
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- Sudden Service Bindery Inc., Chicago
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- H. & H. Bookbinding Co., New York
- Lawyers Cooperative Pubig Co., Rochester
- Riverside Book Bindery Inc., Rochester
- Van-Raw Folding Co., Los Angeles

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Bookbinders
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July 15, 1953

E. P. Lawson Co.
426 West 33rd Street
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Gentlemen:

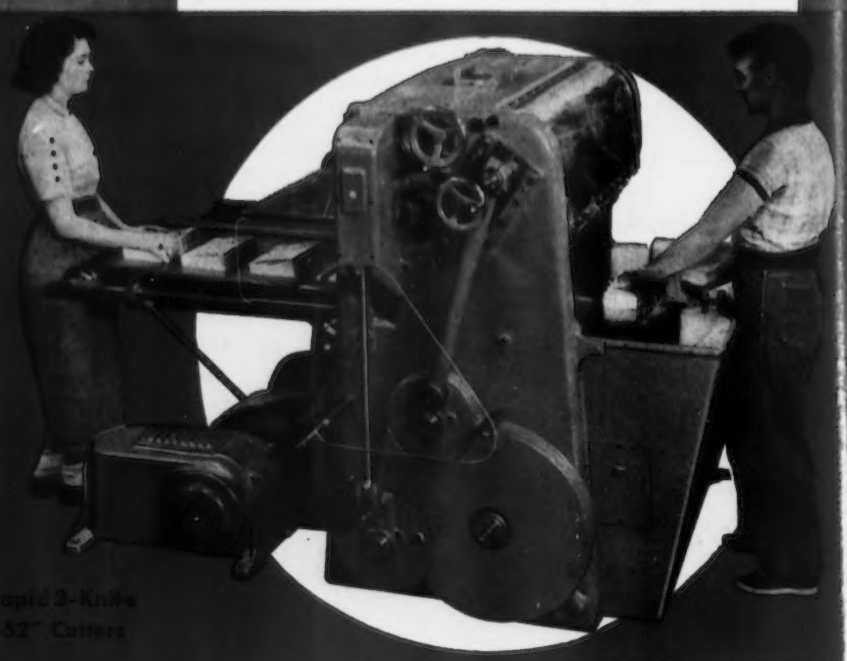
I would appreciate if you would take this letter as your order for another LAWSON RAPID 3-KNIFE TRIMMER. It will make a total of five of these machines we will have in our plant.

It should evidence very definitely that we are pleased with the performance of the machine, both from the standpoint of quality and production.

The F. M. Charlton Company is one of the largest trade binderies doing work for the printing industry. Our customers' demands are law with us. We must meet their requirements. I am sure that you will be pleased to know that the LAWSON RAPID 3-KNIFE TRIMMERS are contributing to our efforts to accomplish this.

With kindest regards, we are
Very truly yours,

Morris Margolis
F. M. CHARLTON COMPANY



SIZE RANGE:
3" x 3½" to 11½" x 16½"

PRODUCTION:
10 to 35 books per minute

Ask for details on the Lawson Rapid 3-Knife Trimmer and Lawson 39"-46"-52" Cutters

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Acme Steel Book Stitcher Boosts Production 80%

and gives a better binding, too

Bill books are stitched on Model N3B Acme-Morrison Book Stitcher at Active Bookbinding Products Corp., New York City.

From a binding method that delivered only 25 books per hour to modern binding of 150 per hour on an Acme-Morrison Book Stitcher! That's the remarkable experience of Active Bookbinding Products Corp., New York City. This 80% increase in production, without additional labor or material costs, was accompanied by an improved quality and security of binding.

The binding of heavy 1¾" bill books had been a tedious process until the Acme Steel Book Stitcher took over. Now, fast, strong wire stitching (3 stitches front and 3 back) speeds up and simplifies the binding operation. By this double stitching method, books up to three inches in thickness have been handled without difficulty on the Acme Steel Book Stitcher.

The experience at this New York bindery is typical of the sound economics and of the day-in-and-day-out service provided by Acme Steel Book Stitchers. Whether you stitch two pages or stitch books 2½" thick, Acme Steel Book Stitchers reduce production time and costs and increase bindery profits. For complete data, write Acme Steel Products Division, Dept. BBP-103, ACME STEEL COMPANY, 2840 Archer Avenue, Chicago 8, Illinois.

ACME STEEL PRODUCTS DIVISION

ACME STEEL COMPANY

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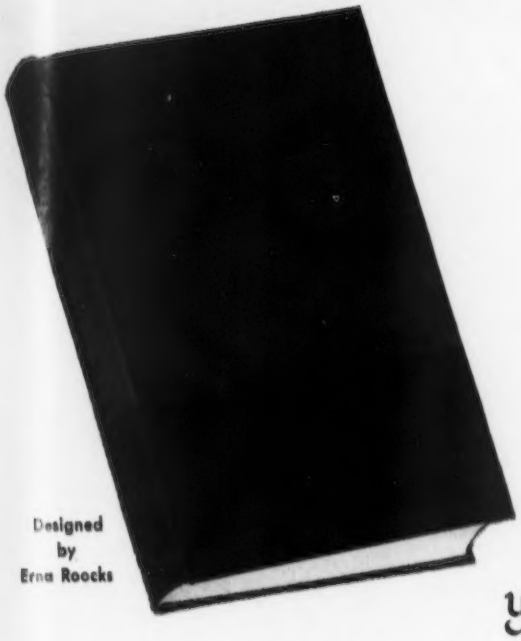

Designed by Erna Roocks

The Overloaded Ark

by Gerald M. Durrell

Being the wonderful account of an expedition by two young naturalists to the rain forests of the Cameroons to collect rare animals and birds for British zoos. Viking Press have published a book notable not only for an enchanting story, but for a strikingly original cover design . . . which effectively combines two colors of TEREK* Book Cloth. "The Overloaded Ark" will pass through many hands on its life-time journey among adventure-loving readers. Viking Press, therefore, wisely chose durable, ever-fresh-looking TEREK Cloth as the binding fabric best qualified to accompany the book on its long, lively sojourn.

*Reg. U.S. Pat. Off.

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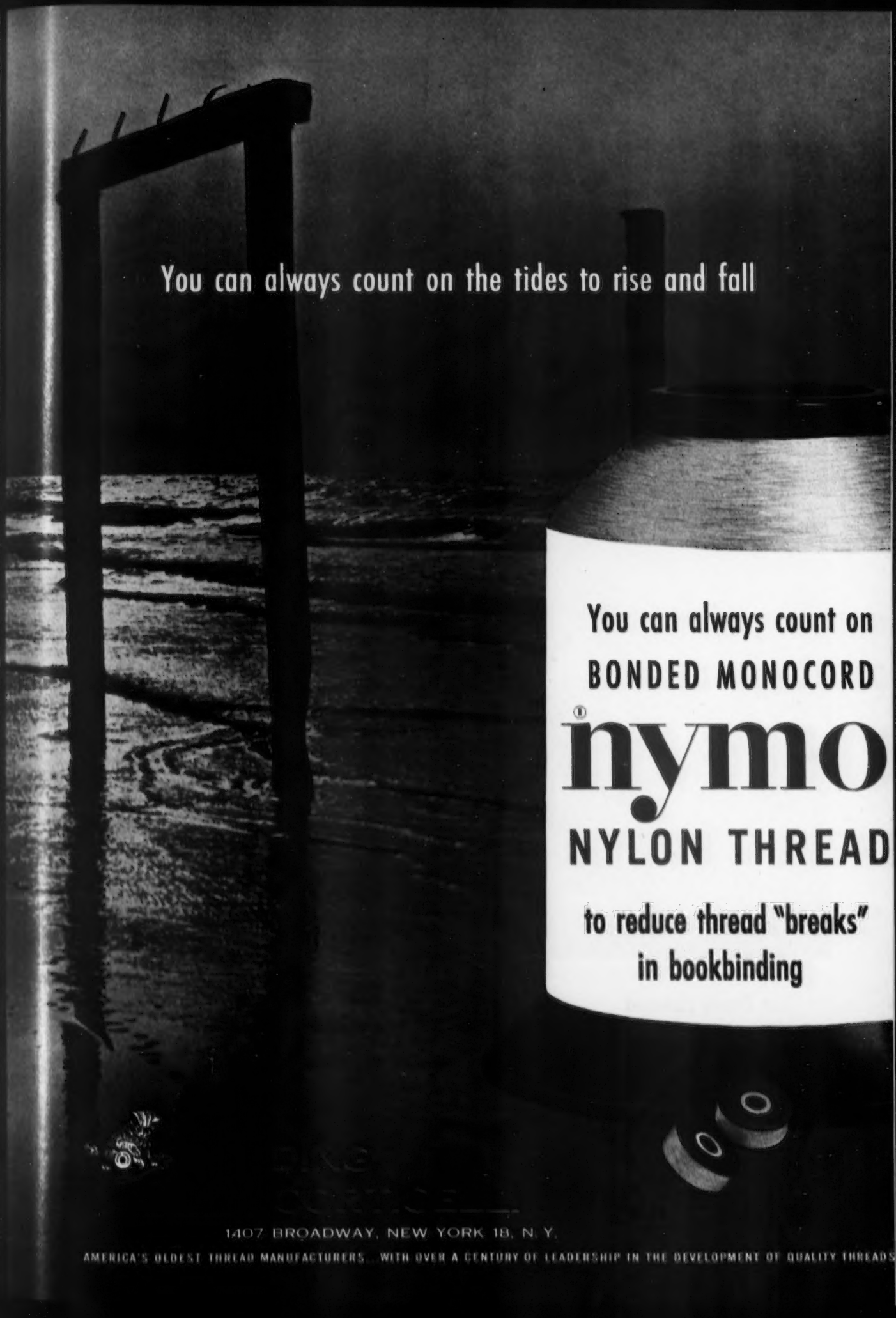
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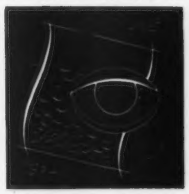

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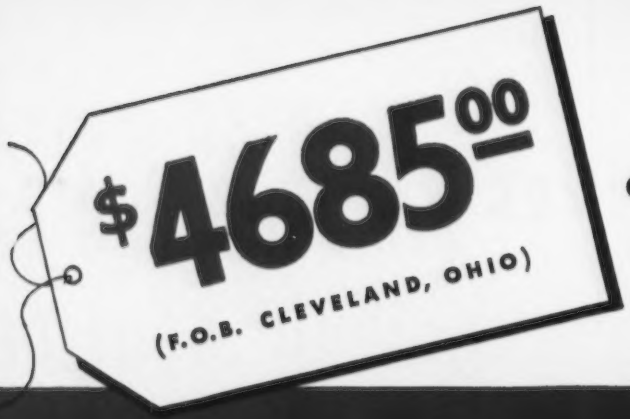

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★ Separate Motor for blade clamp

★ Automatic Operation of clamp

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... it's a smart policy say Cresset officials.

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2. It is then rolled into a Lake Erie ACRAPLATE where precise heat and pressure are applied.

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5. The plate is then placed in a Lake Erie ACRAPLATE press and molded.

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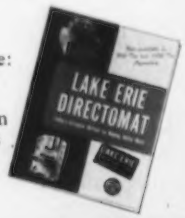
● Write for descriptive literature: Bulletin No. 350 describes the ACRAPLATE. Bulletin No. 349 describes the DIRECTOMAT.



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- Suitable for high speed automatic machines
- Specialized...a product made expressly for book manufacturing

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Books Bound in Binders Board are Bound to Last!

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doubles production . . . Air operated . . . Quick set-up . . .

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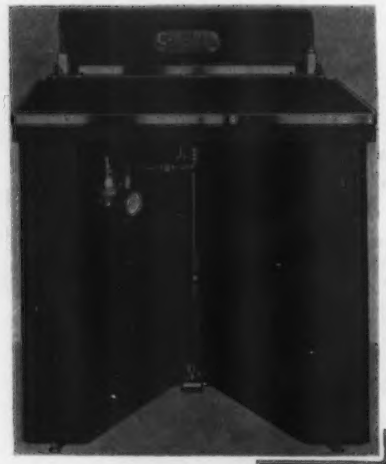
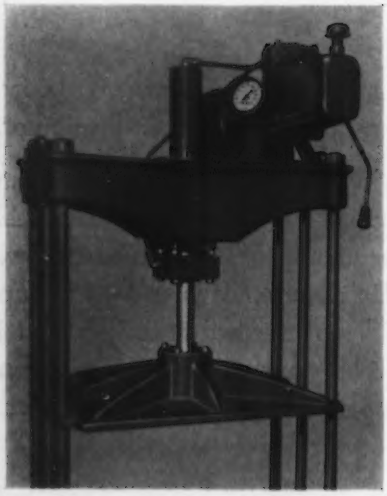
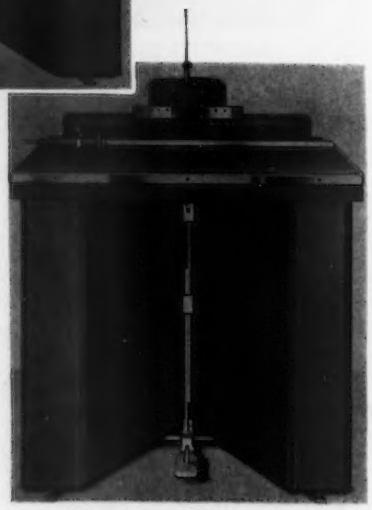


TURNING-IN MACHINE



STANDING PRESS CONVERSION UNIT



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- Rounder & Backer
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- Case Gauge
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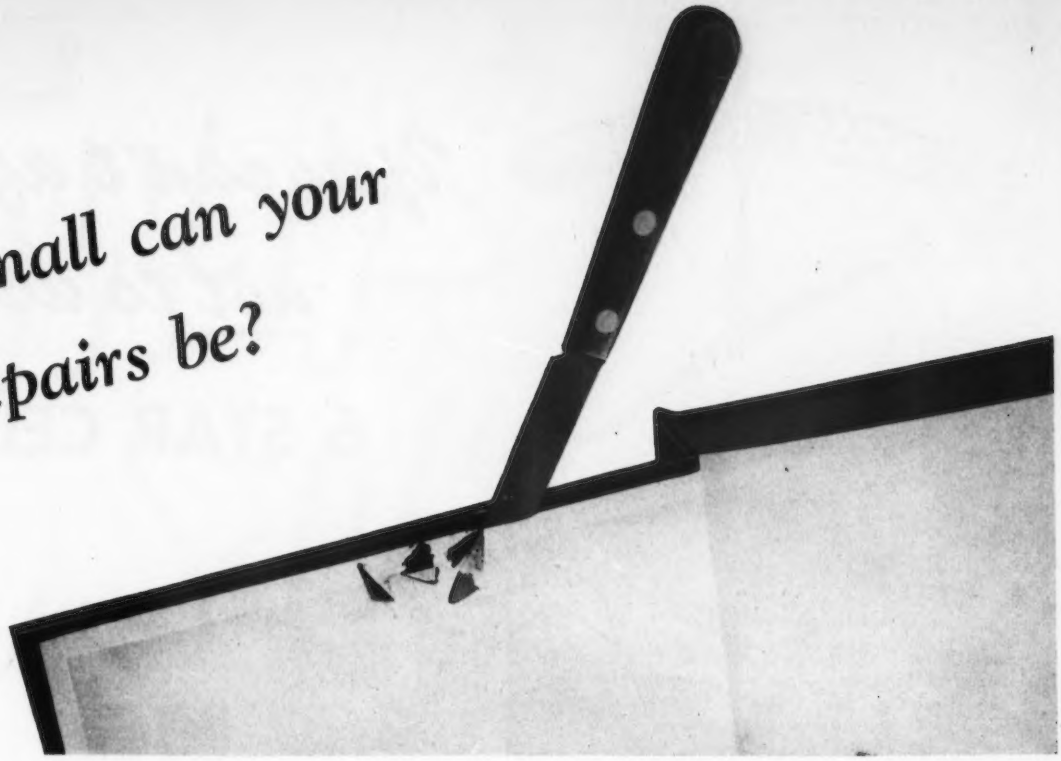

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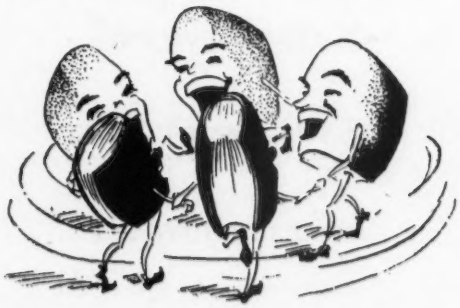

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2

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5

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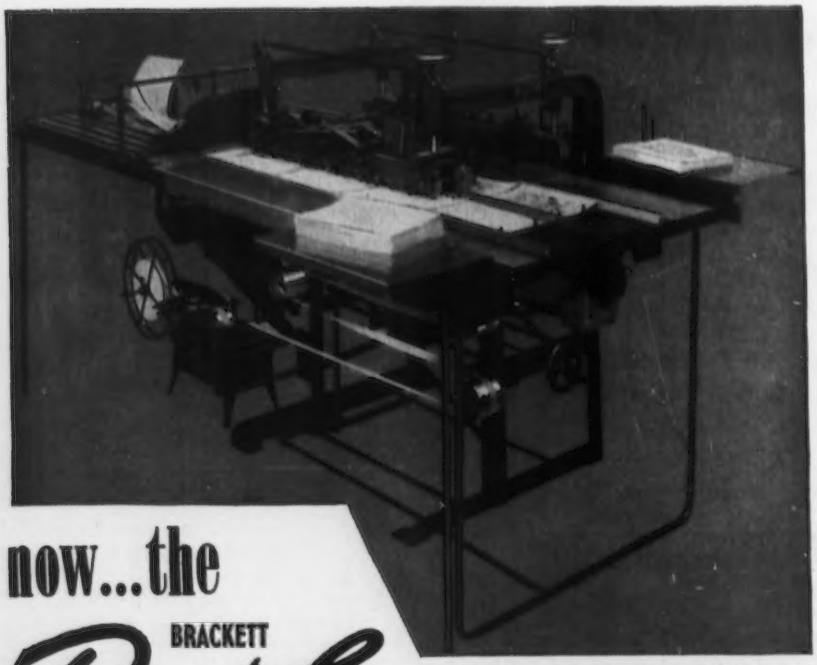

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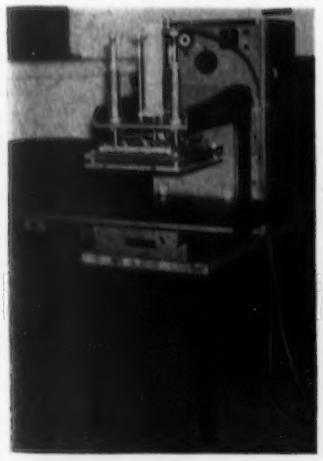
Challenge
TRADE-MARK ®



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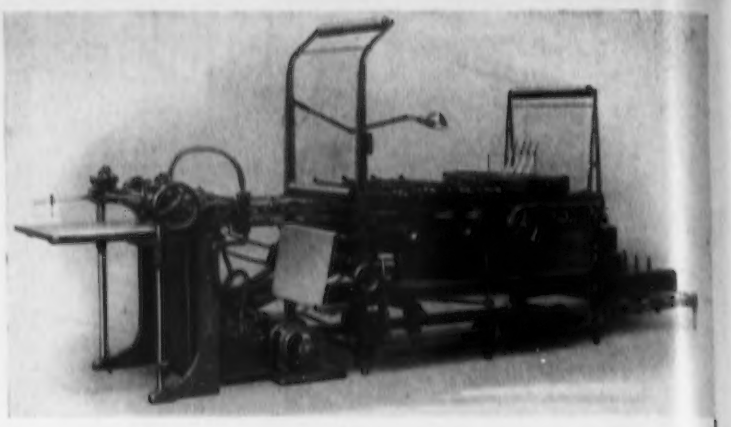

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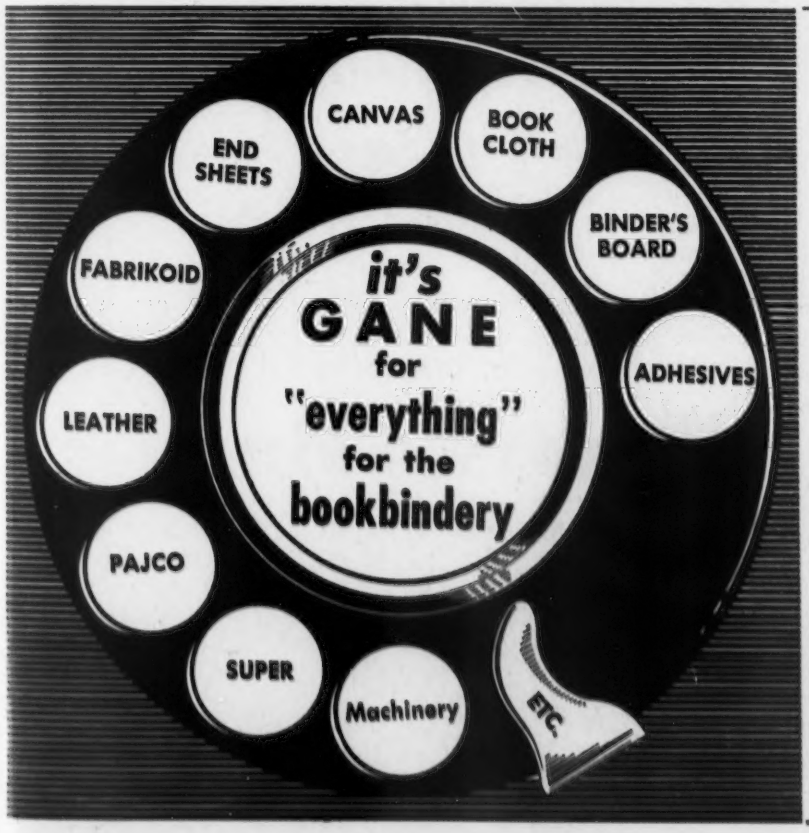

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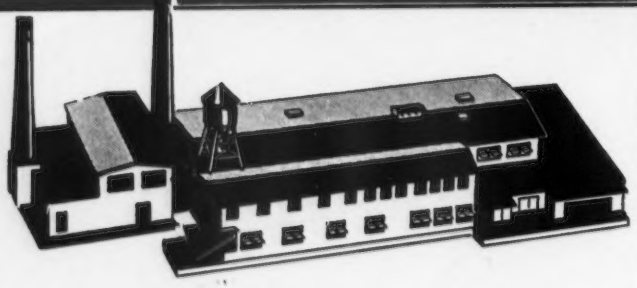

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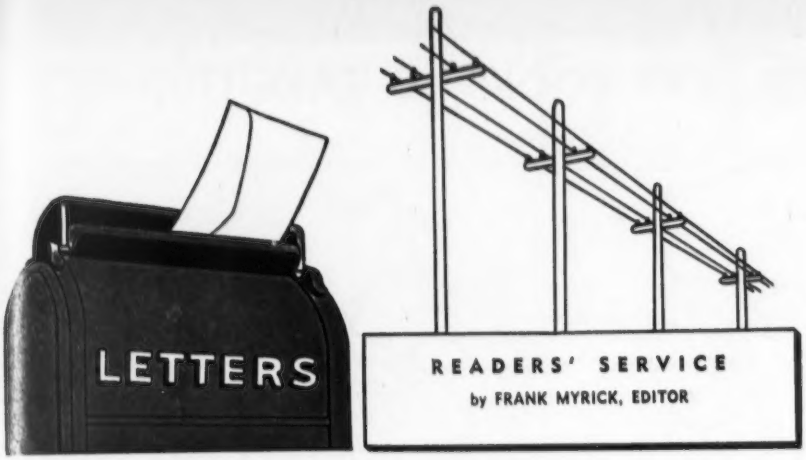

Photographic Type Composer

Q. *In a recent issue of your magazine mention is made in the Graphic Arts Digest of a new photographic type composing unit being marketed by Halber Corporation. Will you kindly give us the address of this firm so that we may write them for full particulars?*

J. M. CHRISTIE, *General Mgr.*
Richardson, Bond & Wright Ltd.
Owen Sound, Ontario, Canada

A. Typro, the unit discussed, is manufactured by Halber Corporation, 4151 West Montrose, Chicago, Ill. To save you time we are asking them to send you detailed information on the composing unit.

Counting Machines

Q. *In the last paragraph on page 40 of your September issue, you list several firms which manufacture counting devices. We would like to write to the following firms and would appreciate it very much if you will kindly let us have their addresses:*

A. M. THOMAS, *Vice President*
Copp Clark Co. Ltd.
Toronto, Canada

A. We take this opportunity of answering the many requests for individual addresses by listing those firms whose counting devices are being reviewed by B&BP in its current series and which are considered suitable for many bindery operations:

Randall Wolff (Tally-Rand), 120 Liberty St., New York 6, N.Y.
A. R. Quaintance Co., 551 Fulton St., Chicago, Ill.
W. L. Munro, 112 Garfield Ave., Endicott, N.Y.
Durant Mfg. Co., 1929 Buffum Street, Milwaukee 1, Wisc.
Photobell Co., 116 Nassau Street, New York 38, N.Y.
Production Instrument Co., 710 W. Jackson Blvd., Chicago 6, Ill.
Morgan Engineering Co., Inc., moved this month from Maple Shade, N.J. and as yet has not informed trade of new address.
A. R. Quaintance Co., 551 Fulton St., Chicago 6, Ill.
Unitronics, Inc., 472 Paul Ave., Box 191, Ferguson Sta., St. Louis 21, Missouri.
Vacuumatic Ltd., is a British machine with as yet no clearly-defined American representation.
Counter & Control Corp., 5225 West Elecric Ave., Milwaukee 14, Wisc.

All these manufacturers have cooperated fully with B&BP in permitting their machines and technical data to be inspected by our staff. We hope that you will find this October issue of great use to you for the photographs and descriptions will enable you to select the machine most suited to your needs.

3-D Glasses

Q. *In your September issue you featured an interesting article on 3-D and how it works. Mention was made of the special 3-D glasses which are necessary for such printings. Where may we purchase the glasses or get additional information on them? Can you give us the name and address of any Canadian supplier?*

K. M. CHRYSLER
Rous & Mann Press Ltd.
Toronto, Ontario, Canada

A. We suggest that you get in touch with Freedman Die Cutters Inc., 34 Hubert Street, New York, N.Y. and the Wm. A. Freedman Corp., 271 Mulberry Street, New York, N.Y. A number of other companies have entered the field on an experimental basis and others plan to do so but as yet have made no official announcement to the trade.

While we do not know of any Canadian supplier or manufacturer it seems to us that the basic construction of the 3-D glasses is quite simple, and there is no particular problem in getting the colored cellophane sheets. Provided that the orders are sufficient to encourage him, I am sure any Canadian mounter and finisher can do the job. Perhaps Freedman Die Cutters, Inc. can give you the name and address of a Canadian supplier, or arrange for an export sale.

Side-Wire Work

Q. *We are publishers of Regents school books which are usually quite thick and must be done on gathering and side-wire stitchers. We would like to establish a number of contacts with plants capable of doing such work in Westchester county and Connecticut for we plan to move our offices to that area and would find it more convenient to deal with a local manufacturer.*

LEO LIPKIN, *Pres.*
Cambridge Book Co.
6 Varick Street
New York 14, N. Y.

A. Among the firms that do such work in that area are the Hildreth Press, Emmett Street, Bristol, Conn.; Wilson H. Lee Co., Boston Post Road, Orange, Conn.;

Since there may be other plants that have gathering and side-wire stitching equipment and may be able to undertake your work, we are publishing your name and address in full in the hope that they will get in touch with you.

Molloy Covers

Q. *Who manufactures the Molloy cover used in binding the National Geographic Magazine?*

W. RUDDIMAN SR.
Ruddimans' Bookbinding Service
Santa Ana, Calif.

A. The S. K. Smith Co., 2857 Northwestern Ave., Chicago, Ill.

Office Binding

Q. *One of our cleints, by force of necessity, will be compelled to individually bind his own catalogs. Are there any manufacturers of inexpensive devices which permit mechanical binding in one own office?*

Advertising, Merchandising Specialists
GEORGE KNOERR AND ASSOCIATES
New York, N. Y.

A. We suggest you contact either Tauber Plastics Inc. or General Binding Co., both with offices in New York, for prices and information about their office binding units.

Lindblad Ruler

A. *Where may I write for information on the Lindblad pen ruler?*

BEN F. ANDERSON
Alabama Trade Bindery
Birmingham, Alabama

Q. Sorry, but the Lindblad machine is no longer made and the company has been dissolved. We understand that no parts or services are available.

Silk Screen Presses

Q. *B&BP's December article on Silk Screen progress mentioned several silk screen printing machine manufacturers. Please send us their address.*

J. CAMPBELL
The Gowen, Sutton Co. Ltd.
Vancouver, B. C.

A. The list of silk screen printing press manufacturers has been forwarded.

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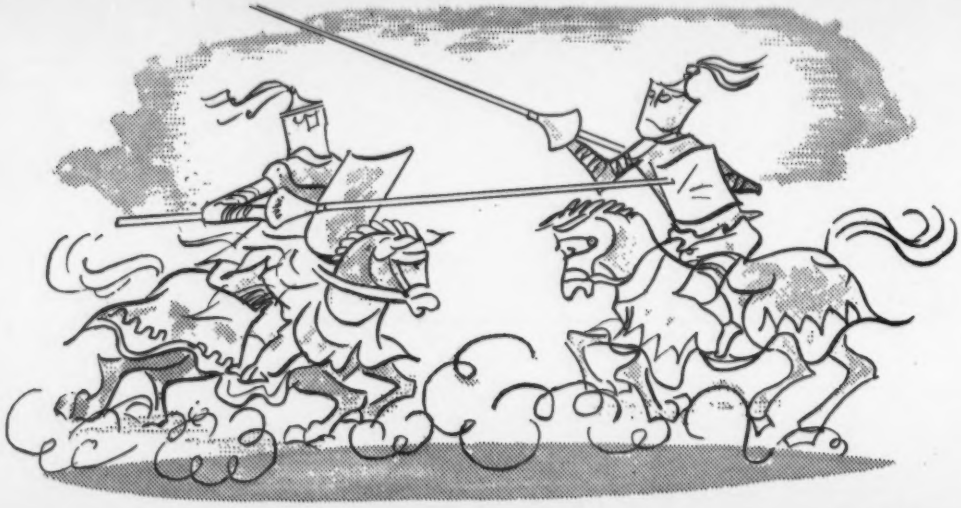

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Publishers Council Head Urges Manufacturers To Abandon Copyright Stand; Signs Point To Increased Book Production Volume Next Year

CONTEMPLATING WITH SATISFACTION their achievements of the past year, including the publication of *Helpful Aids to Book Production*, the first steps toward an intensive study of copyright laws and their effect on publishing and book manufacturing, and consolidation of their financial position, members of the Book Manufacturers Institute at their 21st annual convention, at White Sulphur Springs, W. Va., commenced to shape their 1953-54 course of action in the direction of labor relations information interchange and similar activities along the lines laid down this past year, under president Sidney Satenstein (American Book-Stratford Press).

Essentially the atmosphere of the convention reflected a feeling of things accomplished and a useful breathing spell before launching into new programs. Other than this, the highlights of the convention were: the forthright attack on the copyright law manufacturing clause of Doubleday's and the American Book Publishers Council's chief, Douglas M. Black; an analysis of past and future developments in book publishing by manufacturer-publisher Ben Zevin (World Pub. Co.); a plea for support of the Educational Council of the Graphic Arts Industries, and re-extension to BMI of the facilities of the Government Printing Office for research, as well as a careful report on letterpress and offset for book manufacturing, constituted the other features of the program, which were not specifically concerned with committee activity of BMI.

Nearing capacity

Satenstein, in opening the convention, summarized the events of his first year in office, and warned that the industry was nearing full capacity of production, as a result of experiencing a degree of constriction of facilities by consolidation and other causes.

The manufacturer, as well as the publisher, must keep constant vigil against censorship in any form, he continued, calling attention to the reprints of "Freedom to Read," issued by the Westchester Conference of the American Library Assn., and the American Book Publishers Council, and subsequent endorsed by the American Booksellers Assn., the BMI and the National Education Assn.

Satenstein was followed by Dan Lacy, Managing Director of the ABPC, who sketched the areas of cooperation between manufacturer and publisher, covering their mutual defense against censorship and joint activity in protecting the interests of books in the proposed postal revenue legislation, which has been postponed for some time, but which would have increased the book rate to six times that of magazines.

Black, one of a series of speakers appearing before the BMI the past few years endeavoring to deter it from its traditional stand in favor of the rentention of the manufacturing clause, confirmed the fact that the Wharton School of the University of Penn. is considering making an impartial study of the clause and its repeal or retention, financed by BMI and ABPC.

The closed door

Reaffirming his belief in free enterprise, Black asserted "we should be ashamed of our record regarding copyright." The Berne convention is circumvented so as to extend its protection to books by foreign authors, by simultaneous publication in Canada, but, Black predicted, "the door will be very soon slammed in our faces," and retaliation secured by denying copyright to American authors on the same grounds on which foreign authors are denied protection here.

"If we need protection against competition," Black continued, "let's get it by tariff." The U.S. is a literary exporter today, but unless we change our law, that export business will be halted.

Trends in publishing

The effect of publishing economics and the decline of creative writing in the past decade on the general sale of books, and on hardbound books in particular, was analyzed by Ben Zevin in his talk on "Trends and Developments in Book Publishing."

Zevin anticipates an even brighter fu-

ture for books, despite the storm clouds of censorship, economics, dearth of good writing, competition between paper cover and hardcover sales, and other disturbing factors.

Said he: "I believe the trend is toward increased volume, artistic progress, and improved earnings."

More books

On the first count, population growth, both quantitative and qualitative, increases the demand for books. More people spend more time in school, thereby sharpening their reading desires, and more people have more leisure time, despite competition for those hours, in which to practice reading. And high level incomes and living standards make funds available for consummation of these desires!

Economy in distribution, warehousing, shipping, and in trade practices, all of which areas are now under study, will tend toward increasing earnings.

Lack of adult hardbound

Zevin expressed concern that statistics indicated that juveniles appeared to account for more than 60% of the total of hardbound books, indicating a lack of meritorious adult hardbounds. His concern was based on a comparison of 1947 and 1951 hardbound trade books, in which lower net returns generally plus increased sales of 1951 juveniles at a lower base, tended to lower the net returns to the publisher on all trade book sales.

A summary report on BMI's major project of the year, *Helpful Aids to Book Production* (textbook on book production published by BMI and distributed by B&BP) headed the list of topics covered by Col. E. W. Palmer, respectively chairman of the Program & Planning Committee, and the Textbook Specifications Committee.

An excellent reception and early sale on the book, and gradual progress on the ratification of the revised textbook specifications (only 3 states have not officially acted and these have not rejected the revisions in any way) concluded his brief summary.

Trade customs

Maintaining spoilage at its lowest possible point is an essential concern of the manufacturer, asserted A. J. Ammon (American-Stratford) reporting for the Trade Customs Committee. The spoilage section of the trade customs will continue in force for the present, while studies are made in this connection to determine if any revisions are necessary, he announced.

Since a good portion of the manufacturers profit can be involved in unusual spoilage or in the delicate problem of overs and unders in signatures and covers, the manufacturer is definitely committed to keeping his percentage allowances at a minimum practical figure, and is constantly alert to methods of reduction thereof.

The study of the BMI percentages will concentrate on allowances for intermediate and small lot work, he concluded.

Composition changes

Changes in proposed composition practices as discussed by Kimball Loring (Technical Composition Co.) were chiefly in the area of revisions for difficult work which would apply actually consumed-time charges to such matter. For example, sections dealing with foreign language, boldface sideheads in the text, and work because of the use of small caps or other units involving the use of another magazine, running heads, containing letterspaced titles, hand inserts, etc., and extract matter, were revised, so that billing would be based on time required.

A presentation on behalf of the Education Council of the Graphic Arts industries reviewed the progress being made in manpower studies, industry training, and safety practices being conducted by the Council.

Education Council projects

Representing BMI's membership therein, Harry Howard (Norwood Press) enumerated the projects either completed or under way as follows: a safety manual, safety instructors' guide, safety programs in both the industry and graphic arts schools, indoctrination manual, teachers guides in such subjects as screen process and presswork, a graphic arts school survey, a review of equipment manuals, a manpower survey and a curricula survey in schools.

Elmer Voigt (Western Ptg. & Litho.) elaborated on the development of an employee training program in his plant and the subsequent evolution of the council. Backed by an $18,000 revolving fund donated by the Graphic Arts Exposition, it is engaged in a five-pronged attack on the man-power shortage in the graphic arts. Its highlights: a manpower survey, a recruiting drive to be backed by brochures and other materials, vocational guidance assistance, a manual of procedures for recruiting in local areas, development of guidance into the industry through industrial arts courses, development of screening and aptitude testing methods, and of industrial training materials.

H. A. Porter (Harris-Seybold Co.) substantiated his colleagues' reports in further detail, commenting that an industry with a business volume of $8,000,000,000 and spending $250,000,000 for equipment annually, had an important stake in the development of competent personnel to man that equipment and produce the work so vitally needed by industry at large.

Worst accident year?

Tuesday morning, the membership got a look at some other impressive figures, albeit somewhat ghastly, when Peter J. Bernard (H. Wolff), chairman of the Accident Prevention Committee spelled out the cold facts that preliminary figures indicate 1953 may probably be the worst accident year in the history of the BMI's accident study, unless a vast change sets in. Accident losses in a 2½ year period ending June 30 were $338,439, he announced.

Bernard urged that time charges, frequency and severity rates, be given in round figures, and that greater celerity be shown in filing accident reports with the commtitee. He recommended adoption of a current accident summary sheet, which would more graphically and quickly portray to executives and personnel, the cost of an accident.

Turning to the problems of sight, in his address on "Sight, Color, and Sound Control," Bernard noted that despite our reliance on older workers, there is a gradual vision loss over the years with resulting fatigue and accident potentiality, yet these workers are vitally needed in a plant as a core of experienced personnel. Eye fatigue causes many other afflictions, physical and emotional, often accounts for the irritable or "difficult" employee.

Sight problems

There are 22,000 new blinded persons each year, he continued, and optical records show that 39% of workers between 20 and 30, have defective vision, 87% between 50-60. An eye screening program would cost only $350 annually per plant for equipment and service and considerably reduce losses in production due to bad eye sight.

As for color, the speaker admonished his audience that dark colors do not reduce maintenance costs, rather encourage disorder and dirt. Danger areas should be painted orange, including those sections contained by guards. Refuse-collecting areas should be white.

Vibration control

Vibration wrecks both machines and personnel, he contained. Careless leveling and failure to install vibration dampening devices causes the impact machines which are largely found in the bindery, to transmit vibration to the building structure and spread noise like a sounding board throughout the entire building. In addition, the structural strength of the building is damaged, as well as seriously increasing wear and tear on the parts of the machine.

A careful study of the impact of offset printing on book manufacturing was read by Col. Palmer, in behalf of Edward J. Triebe (Kingsport Press), whose illness prevented his attendance.

Offset vs letterpress

The letterpress firm must not content itself with often erroneous criticism of the process, but realize that it has touched off improvements in many branches of book manufacturing, said Triebe.

Actually the offset printer has brought more work to those who operate binderies only, and in addition has stimulated the need for development of more ingenious cover decorating processes, to compete with preprinted covers.

Those with composing rooms must be more critical of slugs produced for offset work, and must also be ready to adapt photocomposition techniques which have forced letterpress to get moving.

OOPS! Sorry, no pictures!

It's redfaced we are, for the bevy of BMI convention pictures, taken by Polaroid camera, after some difficulty learning its operation, were hopelessly lost between office and engraver. Only two survived, which you see here! Next time, we bring the Brownie!

The letterpress printer, however, is the repository for all the combined problems, Triebe pointed out. There is no pat answer in the form of advice either to fold up, stand pat, add offset, web- or sheet-fed letterpress, or smaller higher speed flatbeds. Each must evaluate his own problem, based on conditions and deriving advice from many sources including trade press articles and equipment manufacturers.

Essentially, letterpress and offset are partners in furthering the interests of book manufacturing. If competition is inevitable, then progress in both is inevitable.

Journeymen, foremen, and superintendents must be encouraged to develop greater knowledge of their craft and to keep abreast of new developments by exposing them to trade magazines, guilds, Craftsmen's clubs, and other associations.

GPO-BMI Research

The facilities of the Government Printing Office for research were re-extended to BMI by the Hon. Raymond Blattenberger, Public Printer, who briefly reviewed some of the Herculean tasks of the GPO, such as 955 forms of approximately 12,000 impressions each, which had to be produced in 6 days, and reassured his audience that the book manufacturing section of the GPO is not in competition with BMI members.

Comes the "bookazine"

Charging that the industry was too complacent about the "bookazine," or the paperbound book, Joseph Duffy, executive secretary of the American Booksellers Assn., lectured the audience on the possibilities of "Hardbound Books for Softbound Public."

Granted that the bookazine has attracted new readers, and has set up a new market for books, it is still in competition with hard bounds, he declared.

"What's wrong with out retail distribution?" Duffy asked. Where the bookazine has zoomed, the hardbound has just puttered along!

"We must sing the praises of the hardbound book in the proper places, and take every step to improve our distribution methods," continued the speaker, who urged a joint public relations program as part of an effort to reach the "softbound public."

The closing session of the convention Wednesday heard General Counsel Tiffany report on the financial and "good of the industry" progress o fthe institute. He mentioned a study being prepared designed to demonstrate the stake of book manufacturers in the nation's economy by comparison with other industries that receive a higher return on investment.

"As for labor, Tiffany stated, "management must be continuously alert to frustrate any attempt to do other than rectify admitted inequalities of the (Taft-Hartley) law and to strengthen it so that it will be a bulwark to assure the freedom of all employees and employers from the selfish interests of a few professional labor organizers and self-centered employers, who either do not know or completely ignore the principles of freedom of the individual on which this country has long endured."

Tiffany reviewed current copyright discussions and argued that there was little or no market for English language books in the countries signatory to the Universal Copyright treaty, and suggested that publishers concern themselves more with improving their domestic distribution methods.

With Vice-president Joe Wesol conducting, the labor panel discusses a negotiation problem.

Better business

Better book business is indicated by rising population an dschool enrollment figures, he continued, but he cautioned his hearers against over-expression in facilities and storage space, since trade books showed no signs of boom, such as those evidenced by textbooks and the like.

Another in a series of labor panels, presented a brief review of labor negotiations in each of several cities, with Joseph Wesol (Robert O. Law), presiding over a panel comprising A. Fred Wolfe, Jr. (Haddon Craftsmen), J. D. Vail (Vail-Ballou), Harry Howard (Plimpton Press), E. W. Palmer (Kingsport Press), and Emanuel Burr (American-Stratford).

Among the topics reported under discussion in various areas were the question of individual vs industry-wide bargaining, 4 weeks vacation, pensions vs. wage increases, longer term contracts, profit, thrift and pension programs.

Casing-in survey

Following these discussions, Frank Myrick (B&BP) described the results to date of a cooperative report on cased-in books made by 25 firms, both members and nonmembers of BMI, and representing a good cross-section of the industry. Monthly casing-in figures are reported to the J. K. Lasser Co., who has prepared for B&BP, a tabulation of the monthly totals. The total for the first seven months was approximately 97,000,000 hardbound books, and 27,000,000 paperbound. It is hoped that after one year's figures are collected that monthly comparisons of totals may be published as a guide to book manufacturing activity in the U.S. Manufacturers are invited to write B&BP for information.

Representatives of numerous supply and equipment firms spoke briefly in the closing hours, detailing in a few instances new products and devices available to the trade.

Development of the air cushion and discharge unit for Crawley backers was detailed by Arthur Crawley (Crawley Book Machinery Co.), who likewise described his hydraulic conversion unit for standing presses, and a hydraulic conversion for the backer as well. Neither requires any manual setting within a moderate range of change. Other new Crawley Products are a turning-in machine, and a case gauge.

The Public Printer extends the facilities of the GPO Research department to BMI.

New engineering service

Crawley also announced the development of an engineering, design, and manufacturing service for those who wish to create special purpose machinery.

"Pictorial Leaf," a method by which several colors of leaf can be stamped at the same time was given a brief description by C. A. Lydecker (Peerless Roll Leaf Co.), who exhibited a sample cover so stamped. Further details will be made public later.

E. R. Harris of the Mead Board Sales summed up the latest developments in the textbook specifications situation, which indicated that the use of chestnut board was now permissable in all states utilizing the specifications.

A. L. Hartzell (Mead Sales Co.) declared that problems in production of the 56 x 72 sheets required by the larger new presses had proved as serious as anticipated, and that they were experiencing increasing volume in paper for color letterpress, particularly two color, as well as a four color offset.

New presses

A. E. Searle (Miller Ptg. Machinery Co.) announced conclusion of a re-design program on intermediate size letterpress, including a 21 x 28 suitable for small forms, and a two color perfecting 22 x 24 offset.

M. S. Burroughs of the Dexter Folder Company spoke briefly about the sheet-fed casemaker now in use, and touched on new developments in the Martin gatherer.

Teflon, that new DuPont plastic material which resists static, or the deposit of dirt or any other material, as well as the effects of acid, alcohol, etc., was briefly described by Fred Gentsch (DuPont).

Alfred Cahen, president of the World Publishing Co., was nominated and elected by acclaim as the unofficial "dean" of the book manufacturing industry for 1953, at the request of the nominating committee, which also recommended the same slate of officers as last year, plus the election of Raymond Moore (Moore & Co.) to fill a director's post, an action which the board of directors officially confirmed later, as the convention drew to a close.

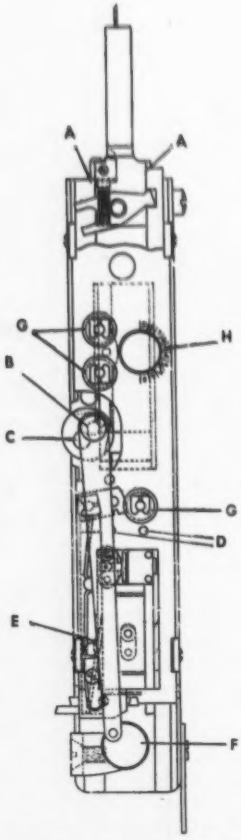
HOW TO OPERATE AND MAINTAIN THE ¼" WIRE STITCHER HEAD

Speed of Motor, Clincher Mechanism

Among Essentials of Trouble-Free Operation

PART I

by Theodore Jarosik



LUBRICATION OF HEAD

A few drops of oil should be put in the little openings alongside the wire guide bracket at "A."

One drop of oil at "B."

One drop of oil at "C."

One drop in each hole at "D."

One drop in the small notch of faceplate at "E."

A little oil should be smeared all over the swivel with the fingers at "F."

One drop on each of the rolls at "G" and "H."

USE THE PROPER OIL

If you've ever had a stitcher head jam up right in the middle of a big job on a day from deadline delivery—and who hasn't—B&BP believes you'll find this survey of operation and maintenance of the familiar ¼" Boston head, used on thousands of stitchers of all makes, a useful shop tool.

The following text is condensed from the manual itself which is available from B&BP at $2.00. It was written by Theodore Jarosik, recognized stitcher expert, who has put in over 25 years in servicing and repairing stitchers of all types throughout the country.

Repairing a defective stitcher head calls for a certain amount of detective work, and attention to detail. The best clues to the difficulty are the appearance of the staples themselves, for they are quite frequently dead give-aways as to the source of trouble. Thus, Jarosik has prepared a chart of bad staples in diagrammatic form with their special characteristics, and a reference note to sections of the manual which will aid in their corrections.

Keep replacement handy

It is a wise investment to have replacement heads on hand, for then it is a simple matter to replace the defective head, and to go over it carefully and without pressure of idle equipment and labor, which often causes hurried inspection and adjustment, resulting in repeated delays.

The inspection instructions are thus laid out in a sequence whereby it is possible to take down and re-assemble a complete head, giving attention to every detail, so that every possibility of trouble is eliminated. Compared to the system of checking against the faulty staple chart, this latter method of reassembling the entire head, often proves the shortest and most economical method, except in instances of breakdown as described above, when it is better to make the emergency replacement, and then check the removed head carefully.

A proper understanding of the names of the parts of the machine will go a long ways in preventing maladjustment due to unfamiliarity hence in the inspection instructions, each part is carefully identified. This section will appear in succeeding issues of B&BP.

Don't overspeed

Stitching machines are built to operate at specific speeds, but unfortunately, it too often occurs in the course of time and with the change of personnel which takes place in that time, that the speeds and capacities are forgotten or lost sight of. Frequently, in a drive to increase production, the machines are speeded up or forced to accept work a fraction above their capacity, under the assumption that the faster a machine runs, the faster and better its production.

This is pure fallacy. The most common result is the rapid production of repair work and production delay. The machine is cursed roundly while broken parts are repaired and the help sits by twiddling its thumbs. After a while the machine is running again, but again overloaded and overspeeded, until the vicious circle begins again.

The overspeeding of stitchers usually occurs when electrical equipment is

changed, and no attention is paid to the speed of the replacement motor. A great many stitchers use motors in the 1100-1200 r.p.m. range, and when these are replaced by motors that operate at the now standard speed of 1725 r.p.m., it is difficult to feed work into it properly, if the machine functions at all.

Check motor speed

When it becomes necessary to change motors for some reason, it is a good idea to ascertain the speed of the motor by reading the name plate, or if this is missing, the motor should be checked with a speed indicator to make sure that the new motor will not run the stitcher too fast. There are two standard speeds of motors available, 1140 and 1725 r.p.m. Almost without exception, it is rather difficult to get a motor pulley small enough to use the fast motors for replacement of the slower type, so it is advisable to purchase the slow motor.

The most important reason for not overspeeding the machine is quite evident if the following facts are remembered. When a manufacturer builds a machine, a stitcher, or anything else, it is designed to operate at a definite maximum speed and its construction is such that this speed cannot be exceeded without running into a vicious circle that is often encountered in mechanical engineering.

This circle is caused by the load-capacity factor. For instance, a certain lever is operated by a cam by means of the roller at the end of the lever. The roller is held in contact with the cam by a spring. This spring is designed so that the roller is held in firm contact with the cam at a given maximum speed.

Thus, if the speed is suddenly increased by 50%, the cam will rotate so rapidly the roller will not stay in contact with the cam, because the power of the spring is not adequate to overcome the inertia which is built up.

Spring pitfall!

To overcome this, one might ask, why not use a stronger spring? That's the trap! With the installation of a stronger spring, the roller will follow the cam, but there will be an increased load on the roller, causing it to wear too rapidly. Soon it is necessary to increase the size of the roller, which in turn necessitates increasing the size of the cam. This means a greater mass is put into motion by the cam, so a bigger spring has to be used, and so on.

It must be borne in mind there is a definite limit to spring loading, and no stitcher—or any machine—should be run at such speed as to make the spring loading inadequate. Speed has a definite relation to the mass of the part being actuated by the spring; speed has a definite relation to the load put on the parts themselves; speed is a factor which cannot be increased indefinitely.

PROPER STROKE OF CLINCHER MECHANISM ON THE MULTIPLE HEAD MACHINE

It has frequently occurred that poor clinching on multiple head machines was due to the loss of stroke of the clincher mechanism due to worn shafts and bushings in the actuating mechanism. Intermittent good and bad clinching was traced in one case to a cam roll with a flat side. To insure against poor results the clincher mechanism should be checked over, and wear eliminated where possible. The clinchers require at least 3/16" stroke of the clincher slide to do good work. Any loss of stroke beyond that will result in loss of quality of performance.

In addition to having the proper length of stroke, the stroke of the clincher slide must be timed with the stroke of the head. The best timing of the clincher slide is obtained when the slide is started upward as late as possible without having it reach the top of its travel after the driver has started to recede.

To put it another way, the clincher slide *must* reach the top of its stroke just before the driver starts to leave the work being stapled. This timing gives the driver enough time to drive the staple fully into the work before the clinchers start to come up, and eliminates the difficulty of making the driver drive the staples through the work against partly raised clinchers, which increase the resistance and may cause the staple to collapse on top of the work.

PROPER PLACING OF THE WIRE SPOOL ON THE MACHINE

Putting the spool of wire on the machines properly has a definite bearing on the type of performance that is obtained. The way the wire is wound on the spool is also a contributing factor.

When putting a spool of wire on the machine, care should be used to see it does not turn too hard. Some machines have thrust bearings and pressure springs as standard equipment, and manipulation of these can give as easy or as hard a pull on the wire as desired. In general, however, the spool should always be oiled where it turns on the stud. If this makes the spool run too easily, the thrust ball bearing may be removed from the stud, and if this does not eliminate the difficulty, a washer of strawboard or chipboard may be slipped on the stud under the spool to increase the friction slightly.

The wire spool should turn as easily as possible without having the wire run wild off the spool.

PROPER STROKE OF MACHINE ON MULTIPLE HEAD WORK

Multiple head machines have an adjustment on the mechanism that actuates the heads, and in some cases the operation of the head is interfered with by the improper action of the crosshead in which the driving slide lugs are inserted. Some machines may have the stroke set too low, and this will cause the grip to stay open, resulting in no wire being fed at all. Too high a setting may damage the heads, and always results in loose crowns and loop stitches.

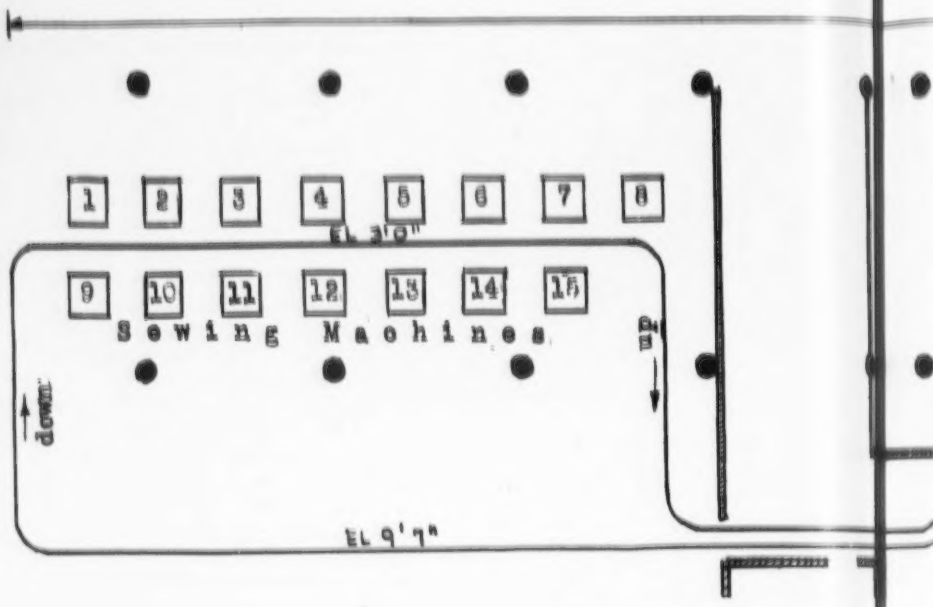
Some machines are so badly worn that the stroke is too short, and if the crosshead is set so that the grip will close, a loose stitch will result, and if the stroke is lowered to tighten the stitch, the grip will fail to close, no wire being fed. This may be offset in emergencies by lowering the faceplate, shortening the legs of course, but staples with short legs are better than none at all until the play can be taken out of the driving mechanism.

While on the subject of the stroke of multiple head machines, it may be mentioned that there is a slight difference in the stroke required for the No. 2 and 26 heads as compared with the stroke required for the 2D and 26D heads. While they all take the same amount of stroke, there is a difference in the position of the driving mechanism for either group that makes it impossible to run the 26 and 26D heads simultaneously.

Thousands of stitchers using the ¼" Boston head in service throughout the world, are in constant operation, one, two and even three shifts. Hence their servicing and repair can mean a matter of hundreds of dollars to the owner. Not everywhere is there a serviceman to be had at a moment's notice, and like all machinery, stitcher heads have a penchant for going out of service, just when they are needed most. Thus, a ready reference troubleshooting guide can be of invaluable aid in locating and correcting a difficulty, and getting the stitcher back into action without costly delay. B&BP is glad to present such a guide in condensed form in this and subsequent pages. For the fullest possible value B&BP recommends purchase of the complete guide, a minor investment of $2 which will repay itself many times over.

McKIBBIN INSTALLS A

(Above) Girl in foreground has just turned away from the sewing machine delivery board to place the sewn signatures on the conveyor tray. The battery of 15 No. 12 Smyth sewers (right) is placed in two rows so that the delivery boards face the conveyor for each loading. Beyond that no handling is needed to bring the books to the smashing station. This simplied form of handling has eliminated all bindery truck traffic between the two stations, has saved much manpower, has made more room in the plant, and has assured the delivery of a square book at the smasher. Formerly signature laden trucks crowded plant space and had to be negotiated through doorways to reach their destination. Now they move unhindered overhead through doorway and walls to reach the smashing and nipping station.



WHAT MAY BE termed a new solution to faster, better, more efficient edition binding was recently instituted at the Brooklyn plant of George McKibbin and Sons with the installation of a second conveyor system which has integrated existing manufacturing machinery into cohesive in-line production at considerable savings in labor costs and reduction in floor congestion.

In face of rising labor costs, in-line production by which machines are joined so that the delivery of one machine feeds directly to the feeder of the next has eliminated much costly handling between stations (see February p. 39). However, for many plants where existing machinery does not warrant replacement with the newer synchronized units, or where floor arrangements do not permit such a layout, the conveyor seems to be the best answer. McKibbin claims that as many as 30 jobs formerly required for moving and loading bindery trucks and servicing machines have been eliminated. Figured in terms of man-hours on a two-shift basis, the savings in payroll costs are readily apparent.

Heretofore conveyors have been used in the book industry principally to transport books from one floor to the next or to a distant manufacturing operation. At McKibbin this concept has been extended to make the conveyor a direct connection between manufacturing units. A better-worked book seems to have been an unforeseen by-product of the installation.

The layout

McKibbin's is a spacious plant located in the modern Bush Terminal Industrial City just off the Brooklyn waterfront at 87 34th Street. The manufacturing space is proportioned in a large U so that ribbons of windows permit maximum light and air on the floor. To permit ready access and quick handling of materials the space is also compartmentalized by banks of huge elevators, staircases, and throughways which divide the space into large halls averaging 160′ in length and 80′ wide.

The bindery occupies one U on the fourth floor. The right half is comprised of three large rooms, the left half of only one. The base of the U is another equally large hall where casemaking from the left and sewn books from the right join to be manufactured into the finished book.

On the right side, at the tip of the U, one room is devoted to storage of folded signatures awaiting completion of others. Here, too, sheets from McKibbin's press rooms on the sixth floor or from the Alan S. Browne composition and printing division in Brattlebow, Vt., are stored.

The adjoining room is the folding department. A majority of Dexter folders, plus some Cleveland and Baum equipment is spaced in a row along the ribbon of windows. On the opposite side, across a wide aisle, sheets ready for folding are stored.

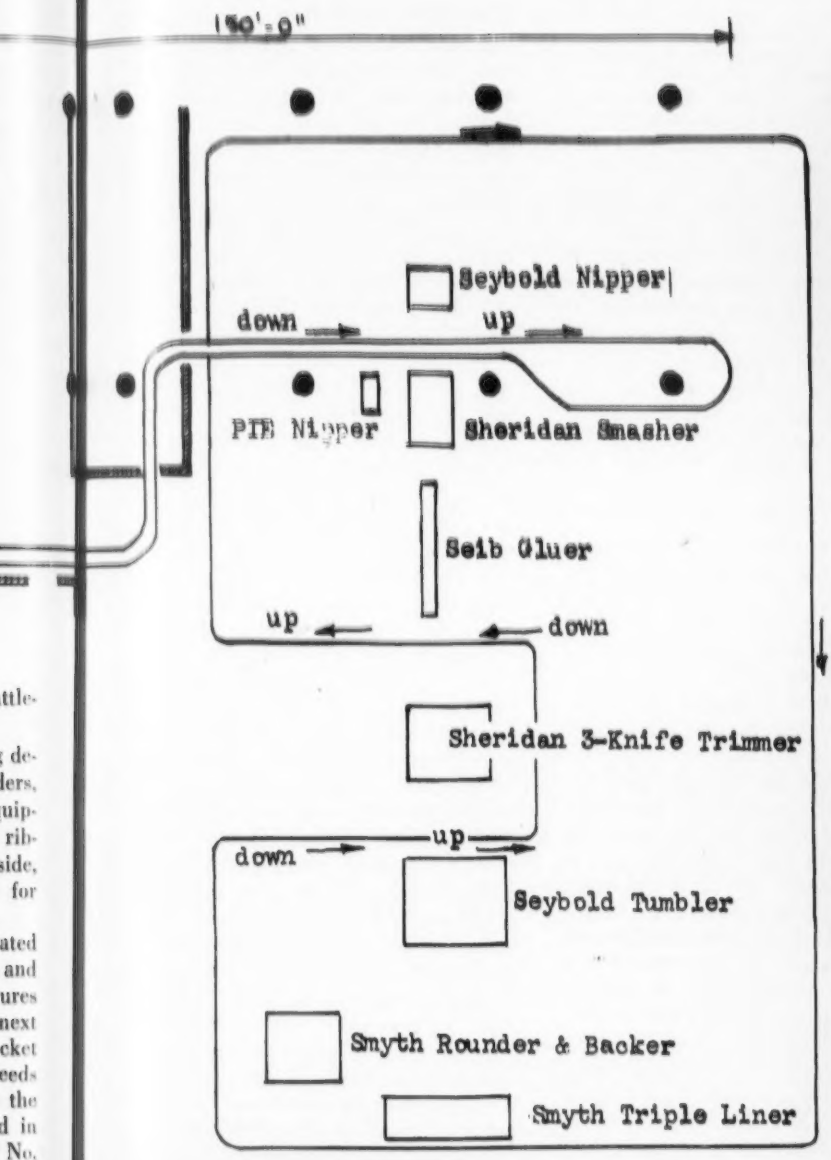
For gathering and sewing and related operations such as Simplex tipping and Brackett stripping, etc., the signatures move on bindery trucks to the next room where a large Sheridan pocket gatherer and side-wire stitcher feeds the unwired collated signatures to the sewing machines which are located in line with its delivery. The Smyth No. 12 sewing machines are arranged in two rows of eight and seven units. The delivery boards face a central aisle through which the conveyor passes. Room is also provided on the operators' side of the sewers so that bindery trucks loaded at the gathering station can service the machines.

How conveyor works

With the new conveyor, engineered and built by Lamson Corp., Syracuse, N.Y., the most difficult materials handling problem of transporting the sewn signatures to the smashing station through alleys and doorways into the connected

OSTS *INCREASE* SPEED AND EFFICIENCY, *IMPROVE* BOOKBINDING AS

LLS A SECOND CONVEYOR SYSTEM



"A": Boy on the right takes sewn signatures off conveyor tray and stacks them for operator of smasher. Boy, second from left, also takes books to be nipped off conveyor. Two jobs were going over the conveyor at the time. Any book not removed makes the round again.

"B": Operator in background takes books from delivery belt attached to smasher delivery. He stacks them for feeder of Seib gluer. Man in foreground takes books off gluer and in the same motion places them on second conveyor which takes books around the room near the windows for drying and delivery at the cutting station.

"C" (right): Man on left takes books off glue-drying conveyor to feed them to Seybold tumbler operator. Boy in foreground takes the books off the tumbler delivery and stacks them on the bindery trucks which, when loaded, are moved a few feet to the Smyth rounder and backer. A Seib machine designed to separate two- and three-up books is now on order to eliminate separating before rounding and backing.

"D": As books come out of the Smyth rounder and backer operator changes direction of book by 90°, turning it around and feeding it to the Smyth triple liner. There are two set-ups of this type in the plant. The casing-in machinery (not shown in layout) is placed in line with the rest of the equipment.

Books are shown descending on the trays of the conveyor toward the nipping station and also passing in a horizontal direction on the conveyor designed to dry the glued books. On the top, the underside of the smashing-to-sewing conveyor is shown returning toward the sewing station through the wall. The conveyors were engineered and built by Lamson of Syracuse, N. Y. The lower conveyor is an older installation.

room has been overcome. The conveyor is an overhead system. It features a track hung from the ceiling which dips between the two rows of sewers at a height equal to that of their delivery boards. The trays, which roll upright on the conveyor track, are loaded with three sewed volumes at a maximum rate of 25 per minute. There are 185 trays on the conveyor.

Girls service the delivery of the sewers and by merely turning place the sewn signatures on the trays. Formerly three additional girls were needed at this station to help in piling the trucks, which usually loosely stacked, had to negotiate the trip to the smasher by manpower, always in danger of tumbling and often lost in the congestion of truck traffic. Now, too, the sewed signatures are delivered to the smasher with square backs, when they had suffered formerly under the weight of stacking which caused them to roll and become mishapen. Finally, congestion has been eliminated leaving the plant free to regular traffic.

On arriving at the nipping and smashing station the conveyor trays dip from the ceiling to pass between a Seybold nipper on the one side and a Sheridan smasher and P.I.E. Nipper on the other. If the books are to be smashed one boy takes the sewn signatures off the trays and stacks them next to the operator of the smasher. The Seybold nipper on the other side can be fed in the same manner, or both can be worked together if two different jobs are coming out of the sewing department, see "A." Any book not removed from the conveyor makes the round trip again.

The smasher is equipped with a mobile belt conveyor which moves the books automatically another three yards to a boy who picks them off and stacks them for the feeder of the Seib book back gluing machine, see "B." The boy's movement is merely limited to stacking in small lots. No walking is required.

If, however, the books are only nipped, then they are stacked on trucks for movement to the Seib gluer. A nipper is also placed next to the smasher so that books requiring both operations can be fed from the conveyor directly to it and then passed over to the operator of the smasher.

Prior to the installation of the conveyor three additional men were required for handling at the smashing and nipping station.

Conveyor for drying

At the delivery end of the Seib gluer the worker takes the books off the machine and in the same motion places them on a tray of another conveyor, built earlier, which carries books along the ceiling around the room, passing mostly windows to permit quick glue drying. The conveyor dips at the gluer level, passes it at a right angle, see "B."

Nine minutes later, this 205 tray conveyor from which trays are hung, rather than being upright as on the other, dips to the feeding end of the Seybold Tumbler, see "C." As the books are removed from the tray they are fed directly to the feeding table and pushed into the machine by the operator. At this station there is also a Seybold three knife trimmer which can be serviced from the conveyor's other side.

Delivered from the tumbler or trimmer the books are stacked on bindery trucks, pushed a few yards over to either one of two Smyth Rounder and Backers. While it is necessary at the present time to separate the two-or three-up books at a table located next to the feeder of the rounder and backer, a new Seib machine which separates the units automatically is on order to eliminate this extra handling.

The delivery of the rounder and backers has been so placed as to be at right angles to the feed slide on the Smyth triple liners, see "D." The operator who takes the books as they come out of the rounder and backer merely shifts their direction by 90°, turns them around, and puts them in the liner.

The in-line movement is then continued to the Smyth casing in machines.

$100,000 Modernization

The new conveyor is part of modernization program that is said to have cost $100,000 within the last six months. It has included the installation of a new Smyth rounder and backer, five new Smyth No. 12 sewing machines, a McCain side sewer, a Crawley rounder and backer, and various other smaller machines. The program is now nearing completion with the installation of a Sheridan Gatherer-Stitcher-Coverer designed for workbooks, in particular.

The program reflects the progressive type of management which has guided the company's fortunes out of its doldrums since 1936 when it employed 35, occupied 10,000 sq. ft. and produced only 1,500 books a day. Today the entire plant including the pressroom occupies nearly 250,000 sq. ft., employs 500, and produces over 40,000 books a day. Together with its associate in Vermont, The Alan S. Browne Co., it offers a complete book manufacturing service from composition to warehousing. The warehousing is performed in a third unit with 85,000 sq. ft. available and completely equipped for publishers' distribution. McKibbin also operates its own truck fleet and makes its own glue using Sta-Warm 1000 gallon glue pots.

The progressiveness of the company is not only reflected in its growth, but also in its attention to important details like good housekeeping, an important adjunct to safety. The entire working area, for instance, is painted to achieve "the scientific utilization of the energy in color to promote efficiency in industry," a system developed by the Pittsburgh Plate Glass Co., Pittsburgh 19, Pa. In its application at McKibbin the walls, columns, and machines are identified by different shades of pleasing green. Moving parts, switch boxes and aisles are marked in yellow. Fire fighting equipment and warnings of danger are painted in the usual red.

McKibbin's is now said to be the third largest book manufacturer in New York City, an achievement for which Sam Schulman, president, Fred Antkies, executive vice-president, Jack Shipley, general manager and vice president, Les Schwartz, secretary, Joe Levy, production manager, Harold Monroe and Nick Annuel, superintendents, deserve due credit.

CRAFTSMEN LEARN OF TECHNICAL PROGRESS

Dallas Session Elects Bookmen King Tommasini
Hears Last Minute Graphic Arts Progress Report

TAKING ADVANTAGE of technical progress was the theme of the 34th International Printing House Craftsmen's convention held at the Adolphus Hotel, Dallas, September 14-16. Almost all of over a dozen speakers emphasized technical progress in their particular sector of the graphic arts industry, and exhorted their hearers to participate in that progress for the sake of improving the profit picture for themselves and their industry, as well as lifting from their industry the contemptuous impression of the graphic arts held by industry in general as being shabby, backward, and cut-throat.

The same convention gave book manufacturing and book design morale a boost by electing as its International President, Howard N. King (Maple Press, York, Pa.) nationally famous designer, book printer, typographic expert, as well as graphic arts writer and lecturer. Moreover, its newest addition to the stepladder leading to eventual Craftsmen's presidency, as third vice-president, is A. R. Tommasini, plant superintendent, designer, and production manager of the University of California Press, Printing Department, Berkeley, Calif. Mr. King is also a member of the advisory council of B&BP, and Mr. Tommasini, a guest reviewer of the Bookmaking Parade.

Highlights of the more important speeches which developed this theme follow:

MAKEREADY ON CYLINDER PRESSES: by FRED HOCH, Senior Vice President, *Natl. Graphic Arts Exposition.*

All pre-makeready information shows most makeready operations are due to preventable causes. . . Many are used to perfect imperfections in materials and machines. A permanent makeready corrects the press imprefections. . .

A standard should be established on acceptable tolerances in materials and machines furnished the pressman. If and when these tolerances can be maintained at plus or minus .001", the pressman's makeready can be limited to adjustment of the press for the job. . .

Inspection of materials should be made more frequently and before going to press. When it reaches the pressroom, the delivery times leaves no leeway for remaking any material, so the pressman must correct imperfections with his makeready. . .

All of the 25 operations listed in recommendations for procedure for makeready are chargeable, although only two are actually operations of makeready on the job. . .

NEW DEVELOPMENTS IN PRINTING: by J. HOMER WINKLER, *Battelle Memorial Institute*, Columbus, O.

New developments: phototypesetting, a Swiss precision lockup, and register table, an improved substitute for wood mounting material, Vandercook's Lite-base, Primaton, new thermosetting resin overlay. . .

Continued increase in the use of magnesium, thanks to lightness, rapid etching, excellent heat transfer, ease of tooling, sharp etching, improved techniques of cleaning and coating, and photosensitive tops of the proper alkalinity. . .

The most significant recent development concerning magnesium is a high speed process of etching and machine therefor. . .

Photosensitive glass is a new and unique development of the Corning Glass Works for engraving and die stamping. . .

In the Rickwell process both sides of the plate are coated, photoprinted, developed and etched, may be used for electro patterns. . .

Kodak's photo resist may replace current cold and hot top enamels in engraving. Long life makes possible presensitized engraving metals. . .

Flexographic is now the new name for rubber-plate printing. Molded rubber plates made highly accurate by grinding, with stability in dimension achieved by bonding metal, cloth, and paper layers into plate. . .

Offset has gained from bi-metallic plates, grainless copper-aluminum plate, and pre-sensitized paper and foil, as well as better separation methods, photo-composing, contact screens, and step-and-repeat printing. . .

Dry offset . . . has intrigued letterpress printers for years. Magnesium most promising medium with many millions of impressions from magnesium plates. . .

Screen process in combination with other processes, some unusual and effective results can be obtained. Design and artwork essential for results. Screens now made of nylon, metal wire, other synthetics. Ektagraph permits any subject capable of being photographed to be reproduced through screen. . .

Other developments: Hand-held probe for counting sheets electronically, the Japanese process of printing without ink, but with colorless dyes in the paper activated by electric current. . .

PROGRESS OF RUBBER AND PLASTIC PRINTING: by SIEGFRIED HIGGINS, *Bakelite Div., Union Carbide & Carbon*, N. Y. C.

When printing with rubber, use as few rollers as possible, and synchronize with plate cylinder to reduce wear on plates. Beware of benzene, toluene, and kerosene for washup. . .

Several book publishers who are using rubber plates have built

Newly elected officers: Seated, from left to right, Thomas P. Mahoney, Chicago, Ill., First Vice President Howard N. King, York, Pa., President; Henry A. Schneider, New York, N .Y., Second Vice President; Albert L. Kolb, Buffalo, N. Y., Treasurer; Gordon J. Holmquist, Los Angeles, Calif., Past President; A. R. Tommasini, San Francisco, Calif, Third Vice President.

web-fed rotary presses to their own specs, others have converted magazine presses. Speeds up to 15M per hour. . .

Over 100 firms supplying equipment and materials. . .

Not practical to print fine screen halftones satisfactorily, for, though plate holds the detail, dots mushroom under printing pressure. Natural rubber for use with flexographic inks, synthetic rubber for oil base. Use care in selecting ink and driers lest the life of the plate be limited by managanese and cobalt. . .

Plastics excellent for electro molding as well as for molding plastic plates.

The introduction of vinylite thermoplastic printing plates to the book publishing field came about several years ago. Improved Bakelite matrix materials enabled the platemaker to work directly from the type form. Better plate making techniques combined to make the practice more practical. Storage of matrices for further use, served to eliminate an age-long practice of metal type storage. The other advantages previously listed apply, too. The flat and curved plates now in use contain type matter, halftone and linecut reproductions. There have been in excess of 5,000,000 book plates made by book manufacturers, electrotypers, sterotypers, and other plate makers. . .

Future . . . molding by injection for faster production, of lighter weight plates, which offer possibilities of lighter and faster presses. . .

ELECTROTYPES ARE BEST: by C. A. MAWICKE, *Pontiac Engr. & Electro. Co.*

The plastic mold will reproduce the most intricate type form, the most delicate halftone print, with perfect fidelity. The flat plate which is curved, cannot avoid stretching the image to some extent. Techniques of first curving the plate inward, the metal is melted out of the shell which is straightened, recast, and reformed in the opposite direction. . .

Faster plating of copper and nickel as a result of new solutions. Better bonding through tin plating bath for shell. . .

New casting method involved casting under hydraulic ram pressure on molten metal. Centrifugal casting for curved plates, as well as new vacuum casting method which shapes plate while casting.

Pre-makeready from laminated proofs, utilizing either or both male and female mats, built into plate by pressure. . .

HOW & WHY OF AIR CONDITIONING: by A. R. GONZALES, Mgr., *Application Engineering Dept. Airtemp Div., Chrysler Corp.*

Water vapor content is the most variable of all the properties of the atmosphere.

Air conditioning is the simultaneous control of temperature and humidity. A relative humidity control of plus or minus 1½% from the midpoint is considered as a close commercial design requirements.

For purposes of comparison, it may be said that summer air conditioning with exact type of temperature and humidity controls will cost $4.00 per square foot of floor area. The human comfort type will average $2.

DRY OFFSET: by BERNARD SEARS, *Graphic Arts Corp. of Ohio, Toledo.*

Zomag has run up to 20,000,000 impressions, with production jobs regularly averaging 5,000,000. Magnesium etches faster and smoother with nitric than does zinc, but needs a 5 to 7% weaker solution. Final depth should not be over .010 to .012"; never etch beyond half the metal thickness.

A new fast-etching method eliminates necessary of sidewall protection, etches at rate of .020" in six mintes.

Avoid vignette and soft edges in layout, for best results. Protect screen edges by adjoining solids, to prevent rollers from depositing ink between dots. Choose bold types for reverses to avoid fill-in.

MANAGEMENT & SALES: by FRANK PFEIFFER, *Executive Vice-President in Charge of Operations, Reynolds & Reynolds.*

Formula for starting small and growing big: buy right, produce efficiently, sell intelligently.

You cannot hope to succeed as a management man unless the people who work *for you* and *with you* are *for you* and *with you*. You must earn their respect and admiration if you expect them to put forth extra effort—that which you must get for extra profit to grow on.

I know managers who have put up with certain girls in the bindery producing half that of others, for years. I know others who consider it normal for a female to be off two to four days a month, and consider a couple of days as normal for a man. Just 2 days a month is 24 in a year—and there are only 22 in an average month!

Management must keep abreast of improved methods and machines if it is to remain competitive.

A $10,000 piece of equipment depreciates at 25c per hour over 20 years on a single shift. At today's labor rates, an extra 100 per hour will more than make up the difference.

We seem to believe that you cannot hire good people to work at night or that good quality cannot be produced in the dark hours.

We do not have the guts to insist on a price that is right. We are always looking at what the other printer might charge, and not at what we should get. We let competition set our prices, not ourselves. Some of us are even silly enough to let our salesmen set them.

Price is the weakest tool in the sales kit.

PROFITABLE EQUIPMENT FOR SMALL SHOPS: by ROY J. KIRBY, Chicago

A new machine of any kind is good for everyone concerned, helps publicize your plant and accelerate reactions of people in the plant.

Remember the profit in printing is only 3.96%, so 12c per thousand impressions gained by a new press is all profit.

No press breaks down standing still—only when you have a job on, and preferably a rush job.

Doesn't pay to nurse an old clunker along too far. Hardly a man would risk taking his family 100 miles to picnic in a 10-year-old car, but many a printer stakes his reputation on a piece of junk 30 or 40 years old.

SCREEN PROCESS PRINTING: by JOHN KEY, *Admiral Screenprint Corp.*, Chicago

The printing plate—or screen—is more simple to make and can be brought to any printing surface. Silk screen can lay down almost any required ink film, thus prints white on jet black, metallic colors, fluorescent and phosphorescent, sizings, adhesives, successfully.

Easier, cheaper, and quicker to make a screen than any other printing plate. But it's not compatible with other processes under the same roof.

PREMAKEREADY IN ELECTROTYPES: by GENE MESTON, *Capital City Ptg. Plate Co.*, Des Moines

Electros, flat or curved, with pre-makeready built-in, are inseparable. Multicolor, flat or rotary presses, that have taken from two to six shifts to get into production, are now getting started in from one to three.

PAPER, LETTERPRESS & ATMOSPHERIC CONDITION: by BERNARD P. SMITH, Sales Service Dept., Mead Corp.

When paper is dryer than the atmosphere, it will absorb moisture, or if wetter, will lose it until equilibrium is reached.

A single paper fiber will, when completely saturated with water, swell 25% in diameter, but increase very little in length, probably not over 2%. This is why expansion across the machine is about 3 times that of machine direction or grain, since fibres tend to lie in the direction of travel of the paper machine. The more closely knit, the less opportunity for movement in water absorption, hence the higher degree of dimensional change. More loosely knit fibers produce the opposite result.

If a pile of paper is in balance with the atmosphere, but is placed in a room in which the relative humidity increases, say, 10%, the edges absorb moisture, causing the lbers to expand, with resulting increase in edge dimensions. The center portion of the pile does not so respond. Hence the wavy edges.

Hanging paper and wrapping it after manufacture have aided in control. Ideal solution would be to have storage and pressroom areas controlled to like temperature and humidity. In the majority of cases, this is not possible or economically sound. Air conditioning of pressrooms, however, has proved sound.

Are YOU Operating YOUR Plant at PAR?

PIA's Production PAR Offers Plant Owners Opportunity to Check Production Par

by Donald Sommers
Technical Director,
Printing Industries of America

DO YOU REALLY KNOW how well you are doing in producing units within your plant or are you lulled into a sense of security by noticing at the end of the year that you are currently making a profit, even though it be small?

Thousands of words have been written and read on the subject of determining your hour costs correctly. Hour rates including depreciation, wages, overhead and a multitude of items that go to make up total cost, are plentiful; in fact, so much has been written and said about hour cost that many people are overlooking the fact that you really do not sell hours—you sell units that are produced within hours.

Major cost ingredient

During this period when every alert manager is seeking ways of reducing operating costs and lowering unit costs and prices, it is important not to overlook one of the major ingredients to total cost, namely, average production per hour for the various operations within your plant.

One of the most important objectives of an aggressive management must be the continual search for methods, techniques, machines, layouts, and materials that will reduce their unit cost of production. The ultimate result of achieving this objective, of course, will be that when unit costs go down on a given volume of business, it is possible to maximize one's profits.

Although there have been many aids to management issued on the subject of estimating for printing and of determining hour costs in order to establish final prices, there are very few presentations in the industry that can provide management with a yardstick for objectively measuring production per hour for the many operations in the printing industry. One such presentation stands out in the industry, reporting to printers what they should be getting per hour for various operations under stated conditions. The name of this publication is "P.I.A. Production PAR." It is compiled and published by the Printing Industry of America, Inc., 719 Fifteenth Street, N.W., Washington, D. C.

PAR for your plant

P.I.A. Production PAR does not present for your use the overall averages that might be obtained in a group of printing organizations. PAR will measure the production efficiency of your plant in terms of what is reasonably possible under the best conditions. In other words, what you *should* be getting.

The term "PAR" in the title was selected with a purpose. It most readily explains what the production figures represent within the book. The data in PAR are comparable to par on the golf course. Every Tom, Dick and Harry does not reach par in playing golf; yet it is well known there are many smooth operators who achieve par occasionally, and there are also an outstanding few who can beat par repeatedly. As in golf, the important thing to remember is that somebody can achieve par, and that others are beating it. The question is repeated: Where do you stand in relation to production PAR for *your* operations?

Pre-supposed factors

An example of the basis for PAR is indicated in the following statements from the introductory sections to the Manual: "The standards set forth in PIA Production PAR presupposes 1) All equipment is maintained in A-1 running order. 2) Maximum running speeds are achieved as maintained by the manufacturer. 3) The operation is being performed by experienced craftsmen under satisfactory working conditions. 4) Explicit and complete working instructions have been issued with each job. 5) There is proper factory supervision. 6) The most efficient way to produce a job on your equipment has been carefully planned ahead of time. 7) There is the right use of the proper tools, materials, and equipment in acomplishing each task."

Obviously, a plant will fail to achieve PAR in direct proportion to the failure within the organization to achieve the best possible results in each of the factors mentioned above.

Time study data

Not only is PAR based on the principles stated above, but since it has been the project of the Printing Industry of America, all of the latest releases have been based on engineered time study data. This insures the elimination of poor methods and other improper working conditions, in the compilation of the final production standards. What the Printing Industry of America is doing for you is to provide competent industrial engineering services which you may be unable to afford on a permanent basis because of the size of your plant.

A little careful thought reveals that a production figure is meaningless unless one knows the conditions inherent in determining the figure. Furthermore, various operations and elements go into making a total task, and it is important to know exactly the elements in the task that resulted in a given production per hour. PAR explains the basis for all of its recent standards. In explaining the set up for a buckle type folder, the preface explains, "The standard for one fold in the parallel section includes the following operations: 1) Load feeder, first load. 2) Set feeder wheels. 3) Adjust suction and blower. 4) Set stop rollers, guides, caliper trip, and other feeder adjustments. 5) Set and adjust first fold. 6) Adjust fold roller tension. 7) Run sample sheets and make final adjustments. 8) Set up and adjust delivery.

To provide for standards to set up each additional folding section PAR states: "1) Engage and/or install cross carrier. 2) Adjust and position cross carrier side guides. 3) Set sheet guide and controls. 4) Set and adjust first fold. 5) Adjust fold roller tension. 6) Run sample sheets and make final adjustments."

To provide time for setting 2, 3, 4, and 5 folds in each folding section, PAR states that the time includes "1) Time for setting first fold and other previous folds in this folding section. 2) Set and adjust the fold involved. 3) Run sample sheets and make final adjustments." In addition, allowances are provided for slitting, scoring and perforating. Standards

PRODUCTION PAR

FOLDING MACHINE DATA

BUCKLE TYPE

Before Using See Explanatory Section under "Bindery"

Name of Folder: Cleveland

Model: K

PRODUCTION STANDARDS

SETUP

Setup Time in Each Column is Total Time for No. of Folds Indicated

Setup Operation	Setup Time — Each Folding Section: Parallel	8 Page (1st RA)	16 Page (2nd RA)	32 Page (3rd RA)
One Fold	.37	.19	.19	.19
Two Folds	.51	.33	.33	
Three Folds	.65	.47		
Four Folds	.79	.61		
Five Folds				
First Score, Slit, or Perf.	.14	.10	.10	
Each Add'l. Score, Slit, or Perf.	.07	.07	.07	

RUNNING

Folding Factor

Parallel Only — One Sheet Travel Length

Right Angle — Use 2/3 Width Across Machine Plus Parallel Folded Length. Or Sheet Travel Length, Whichever Is Greater

For Overlap of Sheets on the First Right Angle Cross Carrier — See Explanatory Section

Folding Factor	Production per Hour	Time per M	Folding Factor	Production per Hour	Time per M	Folding Factor	Production per Hour	Time per M
3			16	6470	.154	36	2975	.336
3½			17	6116	.164	37	2897	.345
4			18	5794	.173	38	2823	.354
4½			19	5505	.182	39	2752	.363
5			20	5242	.191	40	2685	.372
5½			21	5004	.200	42	2560	.391
6			22	4786	.209	44	2446	.409
6½			23	4587	.218	46	2342	.427
7			24	4404	.227	48	2246	.445
7½			25	4234	.236	50	2158	.464
8			26	4076	.245	52	2077	.482
8½			27	3932	.254	54	2001	.500
9			28	3796	.263	56	1931	.518
9½			29	3670	.272	58	1866	.536
10			30	3551	.282	60	1804	.554
11			31	3440	.291	63	1747	.572
12	8469	.118	32	3336	.300	66	1693	.591
13	7864	.127	33	3237	.309	69		
14	7340	.136	34	3145	.318	72		
15	6881	.145	35	3058	.327	75		

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THE ABOVE DATA IS BASED ON THE BEST INFORMATION AVAILABLE TO DATE. AS FURTHER DATA IS OBTAINED NEW SHEETS WILL BE ISSUED CONFIRMING OR REVISING THIS DATA.

[redacted] 668

FOLDER SPECIFICATIONS

Model Variation

Serial Numbers: From To 1948

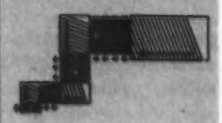
Date of Manufacture: From To K-231

Range of Speed: From To 2400" Per Min

Size Range — Parallel: Minimum 10" x 12"; Maximum 39" x 64"

Size Range — Right Angle: Minimum 10" x 12"; Maximum 39" x 52"

Diagram of Folder



Folding Sections and Fold Plate Sizes

Section	Plate No.	Depth	Width
Parallel	1	36"	40"
	2	38-3/4"	40"
	3	20-1/2"	40"
	4	20-1/2"	40"
8 Page (1st RA)	5	20-1/4"	26-1/2"
	6	20-5/8"	26-1/2"
	7	20-1/2"	26-1/2"
	Extra	20-1/2"	26-1/2"
16 Page (2nd RA)	8	17-3/4"	20"
	9	13-3/4"	20"
32 Page (3rd RA)	10	10"	13-1/4"

Optional Equipment: 8 Page Sec. 4th Fold Plate

Type of Feeder: Air Wheel Continuous Feeder

Range of Stock Thickness on Which Figures Are Based: From .0025 To .006

Dimensions of Folder: Width 11' 4"; Length 19' 11"

Efficient Working Area of Folder: 302 Sq. Ft. (14 x 22)

Approximate Weight: 8260 Lbs.

Floor Load Requirements: 55 Lbs. Per Sq. Ft.

Horsepower Requirements: Drive 3 H.P.; Pump 1 H.P.

Remarks

PAR Running standards show required time to complete set-up and running under a standard set of conditions.

PIA SCORE SHEET SIMPLIFIED FORM A

Production PAR

Instructions regarding the use of this Simplified Score Sheet can be obtained from PIA.

Operation Center: FOLDERS

Name of Machine: ① CLEVELAND 00 No. 28

Period From: DEC. 1, 1952 To

An. Score: Last Period 124 This Per. ?

DATE	JOB NO.	SETUP OR MAKE-READY (120%) ② CLASS	ACT. HRS.	STD. HRS.	SCORE	WASHUP CLASS	ACT. HRS.	STD. HRS.	SCORE	PRODUCTION OPERATIONS (127%) ③ CLASS	PROD. COUNT	ACT. HRS.	PAR STD.	STD. HRS.	SCORE	REMARKS
Dec. 1	2436	211	.7	.54	130					22	6000	1.0	.138	.8	125	
	2382	4	.6	.48	125		NOT			25	10000	2.0	.138	1.6	125	
	2397	12	.5	.43	116		USED			28	10000	2.0	.174	1.7	118	
	2400	1115	.7	.53	126		ON			21	2000	.5	.132	.3	100	
2	2400	~	~	~	~		FOLDERS			21	18000	2.5	.132	2.4	104	
	2448	51	.7	.51	137					28	8000	1.6	.174	1.4	114	
	2581	1	.3	.24	125					10	7500	1.8	.066	1.7	106	
	2430	121	.7	.54	130					25	2000	.4	.156	.3	133	
3	2439	24	.3	.43	70					32	58800	7.0	.198	7.7	91	
4	2471	3	.5	.40	125					29	4200	(1.3)	180	(.8)	163	STATIC TROUBLE
	2511	152	.5	.36	139					16	50300	5.7	.102	5.1	112	
5	2511	~	—	~	—					16	23200	(3.8)	.102	2.4	158	SHORT OF
	2571	33	.6	.67	90					23	16300	(2.6)	.144	2.3	109	TAKE-AWAY GIRLS
8	2571									25	14000	2.0	.144	2.0	100	
	2642	2158	.6	.55	109					28	5200	1.2	.174	.9	133	
	2666	211	.6	.54	111					22	39400	3.6	.138	3.1	116	
9	2841	211	.2	.54	37					22	4200	.9	.138	.7	128	SAME AS 2666 NO SET-UP
	2714	1	.3	.24	125					18	7300	1.1	.114	.8	138	
										MACHINE IDLE						
10	2846	111	.5	.46	108					21	15500	(3.3)	.132	3.0	110	TROUBLE WITH AIR
	2799	221	.6	.62	97					20	20000	(3.7)	.126	2.5	148	PRESSURE

Section of a PAR score sheet, showing computation of time required on a series of jobs on the same machine with comparison to PAR standards, and production notes.

given are for the first and for each additional slitter, scorer, and perforator in each folding section.

Running standards

In discussing the elements in the running standards, the preface states: "The standards established for running include the following operations: 1) Additional loading of feeder after setup load. 2) Necessary adjustments during running. 3) Normal stops during running. 4) Take away from the delivery." It is also pointed out that the standards are based on having sufficient operating personnel available to remove the maximum capacity from the delivery end of the folder. This statement is made to provide for instances where a signature is run 2, 3, 4, or 5 up and slit as it is delivered into the packer.

In determining the running standard for parallel folding, consideration is given to the length of the sheet as it travels along the side guide into the first buckle fold. Whenever right angle folding is involved, a very vital factor takes into consideration the length of the sheet going into the first buckle fold and then the width of that sheet as it is moved sideways into the first right angle fold. In PAR, this is called the "folding factor."

Overlap allowances

To the factors mentioned above, consideration also is given to unusual situations where a sheet can overlap the sheet that precedes it in right angle folding. In parallel folding, when a sheet folds at more than one-half its length moving into the first fold plate, an adjustment is necessary. And, of course, adjustments are needed in the running standards when slitters are used in one section prior to the sheet moving into a subsequent folding section.

The foregoing reference to folders is given as an example of the data necessary to use production standards and to obtain the most benefits therefrom.

Flat cutting standards

Standards for flat cutting also require that the user know facts, such as the number of sheets that will be cut in each machine load, the number of pieces that will be cut out, and whether there is to be a retrim or merely a slitting of the original sheet. Whether an automatic running gauge, split gauge, or fixed gauge is used in the course of cutting, and other such factors.

Having the factors explained is a very important adjunct to being able intelligently to improve the methods and techniques used within your plant in order to improve production. Since everybody realizes that improved production will come primarily by improved methods, it is imperative that each printing production manager know the methods and elements within the operations performed in his plant, and compare them with what others are doing.

Not for estimating!

It should be clear by this time that the PAR standards cannot be used as they are for estimating purposes. If a person were to use PAR as a basis for production in computing prices for selling, he would soon find that he would be out of business, since it is improbable that he would be able to achieve PAR production performance on all of his operations.

Knowing full well the problems facing printers, the PIA has provided a supplementary section to the basic production data that bridges the gap between production PAR and a plant's actual experience. This is done by an ingenious technique complete with forms and explanations, which makes it possible for a user of PAR to compute a daily score of his performance, as it relates to PAR performance. In other words, a tally sheet for recording what you do!

Case history

An example of a computation for a score would be as follows:

Assume a run of 30,000 sheets to be folded on a Cleveland K. Knowing the facts in the job, assume the PAR standard indicates that the job should, average 4,404 sheets per hour. Assume the setup time requires preparing for a fold in the parallel section and one in each of the 8-page and 16-page sections, which totals .75 hours, according to PAR. (See Exhibit I) This means that the PAR standards would be .75 hours for setup and 6.8 hours to complete the run on this job.

Now, the important question is, how long did it actually take? When the time records come through from the bindery, they indicate that the folder operator required 1 hour for the setup time and ran the job off in 7 hours and 8/10ths. His total time, therefore, to complete the job was 8 hours and 8/10ths. PAR score is always obtained by dividing actual hours by PAR standard hours and multiplying by 100. In this case, dividing 8.8 hours by 7.6 hours—which is the sum of the PAR setup and running time—and then multiplying by 100, a PAR score of 116 percent is obtained.

In other words, the actual performance was about 16 percent longer than PAR indicated it should take. This shows room for improvement. By repeating the determination of a PAR standard for each of the jobs that go to the various folders, and by determining the actual time taken on each of the jobs, and then computing a PAR score, the manager of a printing or binding organization can readily determine those operation centers which are the farthest afield in terms of production PAR. If a score of 180 percent should come to light, it would certainly indicate the need for investigation of the facts. When scores lower than 100 percent result—such as 85, 90, or similar—it indicates an operation center where work apparently is being performed in an effective and efficient manner.

Eventual estimating use

After keeping scores for a selected period of time, one can determine the average relationship that exists between PAR standards and the operations in the plant. This figure then becomes a reasonably sound basis for estimating. If your Cleveland folders are averaging 120 percent of PAR, it is logical to use the PAR figure times 120 percent as a reasonable base for computing production when figuring hours needed to complete a task on this machines. The advantage of this figure over an average experience figure which you may have accumulated through the years is that this figure tells you the areas in which you are in a poor competitive position since, if your score is greatly in excess of PAR, you can rest assured that somebody somewhere is able to quote a better price—since he has found ways of getting closer to 100 percent (which would be desirable for a PAR score).

An example of a PAR score sheet showing entries, standards, and computations is shown as Exhibit II in this article. Aggressive management action is needed to eliminate the shortage of takeaway girls (December 5) and to fix the air pressure (December 10).

It is interesting that some people observing PAR production standards for the first time are inclined to believe that they are wrong, or impossible. Yet the authors of PAR know from experience that, in organizations where time has been spent in methods analysis, layout improvement, job preparation, operator training, and other ingredients to successful operation, they achieve and, in many cases, surpass the PAR performance figure.

There are other plants that have analyzed their production results and have made production gains of significant proportions even though they were unable to reach PAR. As in golf, most improvement is made in getting your game out of the 110-120's down to the 95-100 bracket.

You may be a terrific chip shot artist and very poor on the tee, but in golf you know your weak points. Do you know how well each of your plant departments are functioning compared to PAR? The operators that will have the successful plants of the future will be certain to know.

COUNTING DEVICES FOR THE BINDERY

PART II

Individual Counters, Varying in Purpose and Price, Described in Detail So the Binder May Make the Best Choice for his Machines

Counter & Control Corporation

Both the Model C-3AW and the Model C-3W are pedestal mounted automatic sheet counters and markers. At the selected count the inserter head is operated to feed colored paper tape into the stack at the delivery end of a printing press. The tape is cut off after it is firmly held by the weight of succeeding sheets.

Both have an angular adjustment of the inserter head and the telescoping column makes this equipment suitable for use with either high or low press delivery piles. The two models differ only in the type of count selector used. The C-3AW, which uses the Cyclo-Monitor counting control, may be set for marking any interval from 1 to 2,000, and all even numbers from 2,000 to 4,000. The C-3W is practical for use in plants where the jobs require marking of stacked sheets in intervals of 50, 100, 200, 500 or 1,000.

All models are suitable for speeds up to 300 counts per minute on sheet-fed presses. On web-fed machines, shaft-driven Cyclo-Monitors can be used to handle several thousand counts per minute. This company manufactures the Cyclo-Monitor which is used by the A. R. Quaintance Co. on its folding and stitching machine devices.

Durant Manufacturing Co.

The electric counter 6-Y-1-MF is used on folders in conjunction with a photo-electric relay. The light projector is mounted on an overarm above the slat board of the folder so that its beam passes down between the slats to the photo-electric control unit that is mounted under the bed. As each sheet to be folded passes over the slats and under the beam, it interrupts the beam causing the impulse to be transmitted to the counter.

The counter is a 6-number electric unit which can be mounted near the control end of the folder and on a swivel so that it can be adjusted to meet the operator's needs. Since the full sheet is counted before being folded there is more on-contact time and greater certainty of accuracy in recording the counts.

The model 5-H-1-1-R mechanical stroke counter is often mounted on a Christensen Gang Stitcher. The purpose of this application is to count finished books. The counter is so attached that the trip mechanism actuates the counter only when the machine is actually stapling catalogs, booklets, etc. Therefore, the user may be assured of an accurate count of the material being stitched.

Randall Wolff

The counting mechanism, which is the standard six-wheel, 110-volt, reset Veeder-Root type, is set on a universal bracket and can be mounted wherever needed, and is adjustable to any position.

The switch, which is actuated by the sheet as it enters the folding plate, is enclosed and is completely dust-proof. The feature is particularly useful in plants where dust is a problem. The contact arms are made of stainless spring steel and silver. The switch has an extended arm and bracket so that it can be adjusted to take any length folds down to 2". It is adaptable to any folding plate and can be quickly removed and clamped wherever needed. The units will fit all Baum and Cleveland folding machines.

Hills-McCanna Co.

While the Tally-Tab is designed primarily for presses having automatic pile delivery a somewhat similar device is being developed for folding machines and may be available in the near future.

The Tally-Tab is an upright, movable device for inserting a tab on the delivery end of a printing press at counts of 25, 50, 250, or 500. A timing device records the number of sheets which come down the delivery end and at the predetermined count a strip of tab is automatically cut from a roll and put in place, partly upon the sheet and partly extending beyond the pile. The Tally-Tab thus provides instant visible means of checking the count on skids of printed paper.

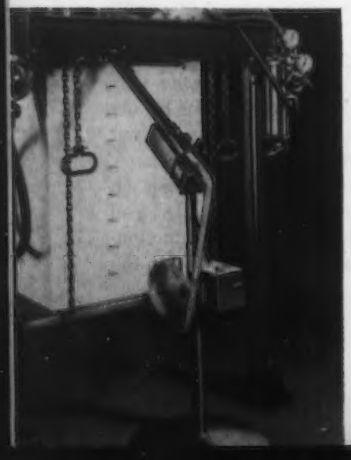
Morgan Engineering Co., Inc.

The basic unit is the Morgan Electric Counter which can be attached by brackets wherever desired. A Type RC contact switch was designed primarily for use on the Models W, WW, and 00 Cleveland folding machines.

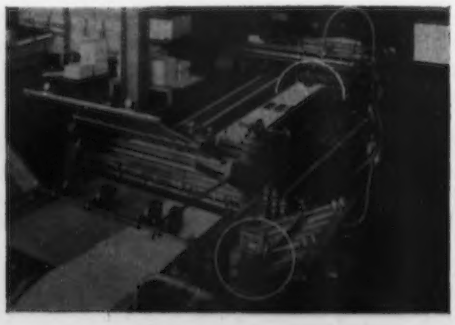
The bracket is constructed to clamp on to the bearing holder on these machines, so that the counter is operated by the rise and fall of the rollers as the sheet passes between them, without any direct contact with the sheet.

W. L. Munro Company

The six-figure counting head is available with a clamp and swivel mounting and an actuating switch which is easily attached to any fold plate on the folder. The switch will count on short folds down to two inches and it is equipped with thin paper control



Counter & Control Corp.'s sheet counter and marker shown completing count on full skid load of printed sheets on a medium size press.



Durant Mfg. Co.'s light projector (note white half circle) is mounted on overarm above slat board bed of folder. The electric counter (full circle) is mounted near control end of folder.

so that it can handle 8# stock. The arm is actuated with less than ½ ounce force.

W. L. Munro uses a Veeder-Root counting head (visible in front). Bracket clamp shows that it can be raised or lowered as the need arises, as well as moved anywhere on the fold plate.

Photobell Company

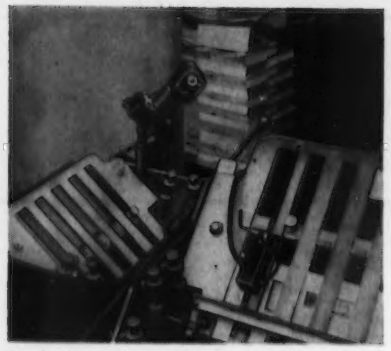
Photobell manufactures both an electric eye counter and the more common "switch-type."

The electric eye counting attachment consists of a very small lamp unit, usually placed under or behind the fold-plate, which sends part of its light through the fold plate slots. The electric eye itself, which receives the light through the fold plate, is mounted above the fold plate slots. When the paper passes between these two, and cuts off the light, the electric eye responds, and the counting attachments record the number of times the light is interrupted—that is, the number of times a sheet of paper has passed between.

A distinguishing feature of the "switch-type" is the use of a magnet, rather than brackets, to support the switch element. Since the device need only be placed against metal, rather than screwed or bracketed, it can be used in very many positions.

Production Instrument Company

On folding machines, Wizard Electric Counters are operated by simple electric switches, which may be mounted on the fold plate or stacker delivery bar of Cleveland and Baum Folders, also on the guide bar of Baum Folders.



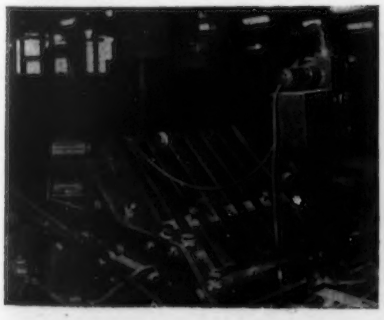
Prod. Inst. Co.'s ES-41S actuating switch and Wizard electric counter are shown installed on the folding plate of a Cleveland folder.

With fold plate or guide bar mounting, the sheet operates the switch arm as it enters the fold plate. With stacker delivery bar mounting, the signature operates the arm when delivered.

The switches are available with special mounting brackets for various locations on the different folding machine models, also for use on Hickok ruling machines. Simple clamping screws provide quick and easy mounting or adjustment to different sheet sizes. The switch operating arm is easily shaped as required.

A special mounting bracket for the Wizard counter permits location convenient to the operator. Complete wiring harness provides plug-in connection of Counter and switch to lighting service.

Photobell Co.'s electric eye may be brought to the fold place and snapped on almost anywhere. Adjusting position is merely a matter of pushing it around. The lamp under the fold plate is held by a magnet. Counting head, on left, attached by a clamp-bracket.



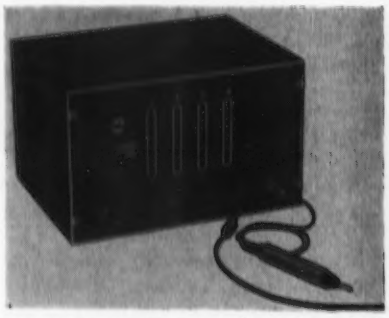
A. R. Quaintance Company

The "Predetermined Set Space Counter" is a device which can be attached to gang stitchers and folding machines for the kickout or spacing of a signature at a certain count on the delivery end. The count, which may be from two to two thousand (2 to 2,000), can be set in a few seconds and will be accurately duplicated without further attention.

A. R. Quaintance Co.'s switch that operates the counter on this Baum folder is tripped on the last fold and at the count or cycle selected an arm kicks a signature out of line showing the count selected. The counter is shown on a stool beside the machine.

When signatures or books are stitched on a Christensen gang stitcher each one is counted at the delivery and when the count selected is reached an arm on a kicker box holds back the books on the delivery table for a count or two, thereby giving a space showing the number of books which are to be jogged, packed, or carried away. The switch is tripped as the book is delivered.

On Cleveland and Baum folders or other machines that have a conveyor delivery, a kicker box is placed on the conveyor and at the count or cycle selected an arm kicks a book out of line thereby showing the count selected. The switch that operates the counter is tripped on the last fold plate.



Unitronics' counter is an oblong box which can be placed anywhere, and a pencil-size probe connected to the machine. The four counters in the center register in illuminated red numerals.

Unitronics, Inc.

Several thousand sheets may be counted per second by a quick zip of a hand-held stylus down the sloping side of a fanned or riffled stack of paper. The electronically induced impulse produces an illuminated total in red numerals on the face of the register. The count may be up to 9,999 and can be quickly reset. The stylus is the size of a large pencil and the register box is portable and may be placed on a table whenever necessary.

Vacuumatic Ltd.

In appearance this unusual machine resembles a table upon which flat sheets are placed so that one corner of the pile nestles against an upright frame. The counting head itself slowly drops or runs down the edge of the pile's corner and mechanically records the number of sheets within that pile. It operates at a speed of about 1,500 sheets per minute.

The machines can also be fitted with tape insert mechanisms which will insert paper tags at predetermined intervals as the sheets are being counted.

The Mark I model has a table size (or sheet size) of 30" x 30".

production from A to Z

ANNUALS AND CATALOGS frequently have embossed covers which are made with solid brass dies, using heat and hydraulic pressure. The embossed lettering and designs are raised above the surface rather than pressed into it. Debossing, seldom used, may be satisfactory for special effects. A die is prepared that will raise a portion of the design and at the same time press into this section (i.e., deboss) lettering, borders, and designs. A debossed section may always be added to any embossing plate.

BINDERS BOARD or other hard pressboard must sometimes be stamped with a minimum impression of ink. In such cases one may use a rubber stamp or die. If a rubber stamp or die is not available the same result can be obtained by using an electrotype stamp or die in conjunction with a rubber underlay or tympan. This procedure will help reduce to a minimum the impression in the pressboard.

CONTINUOUS CROSS FEEDERS, which are excellent for large sheets and long runs, must be watched carefully when coated stock is used. There is a tendency on such papers for the combers to rub ink and for the rods and tapes to smear the sheet. While not frequent, the risk is there and should be kept in mind when running such papers.

DON'T BLAME THE foot-powered perforators if they do not always push the plug out and in this way fail to perforate clean. Actually the fault is in the operator. When perforating it is necessary to push the pins all the way through the die. If the stroke is not complete it may perforate the hole properly but will not push the plug out of the die. These plugs pack in the die until eventually the hole in the die is completely full. Always complete the stroke!

EVENTUALLY, WARPED BOOK covers, a perennial problem, may be solved if research by PATRA in England succeeds. Avenues being explored: treatment of bookbinding boards by resin impregnation; non-moisture-sensitive book cloth; use of hot-melt adhesives which would minimize the extent to which they are wetted in book manufacture.

FOLDING AGAINST THE GRAIN is sometimes unavoidable simply because the paper with the correct grain is not available. If the printer and binder are accustomed to close cooperation, this might be tried: Lock up a 2 pt. rule, with additional pressure on the press, just where the fold is to be made on the inside form. This will be, in essence, a scoring rule for the folding machine and help make for better register.

GLUE CAN BE USUALLY injured by excessive heating. Small electrically heated pots are preferred to direct heat such as live steam or gas. Best temperatures are about 130 to 140 deg. F. with a maximum of 150. Melt only the amount needed for immediate needs.

HANDLING OF PADDED materials may be facilitated by the construction of a padding rack in which either or both sides can be swung outwardly to meet padding needs. Entire rack is to be mounted on rubber wheel casters so that it can be moved from one position to another.

INDEXING OF BOOKLETS and direct mail in the very common step format can be done quite easily while printing by slitting on the press. Slits are not all the way across the page, of course, for the sides will be trimmed off in the bindery after folding to make for the step indexed pamphlet.

JOGGED MANIFOLD and other light sheets are sometimes difficult to handle on the jogger when the pile becomes a few inches high for the bottom sheets start crawling out and do not remain level in the pile. This may be a solution: use a base of paper, wood, or other material that you may experiment with, as a base on the jogger upon which the sheets rest. The idea is to provide a base with more than usual friction.

KNIFE FOLDERS sometimes have creasings and foldings out of register on 32 p. signatures. Usually this can be corrected by adjusting the depth to which the knife descends and the tension of the rollers. Also try using the perforating wheels on any of the folds if these are available. Experiment with different sheets of paper during idle moments and you may find that certain adjustments work best on certain types of papers, and others work better on others to correct creasing and foldings out of register.

LENGTH AND WIDTH OF PAPER stock to be handled are not the only factors to consider in buying a paper cutter. The machine should be large enough to turn the stock completely around on the cutting table. If the cutter is not large enough the pile will have to be pulled out of the machine, turned around, and then put back in the machine—all making for a considerable labor loss. Try your maximum sheet size in the machine before settling for an "economical" size!

MAP MOUNTINGS which have greens or blues in them should be handled with special care when pasting. Do not use a paste with alum for this will mean the risk of streaked colors when the paste is dried.

NEARLY ALL LARGE PRINTED SHEETS must be cut before they can be folded. It is usually to the advantage of the binder to insist that the printer slit the sheets on the press. Paper cutters often produce a slight drag or warping of a pile of paper as the knife descends. Greater accuracy is possible when the sheets are slit on the press. A still more important reason is that few binders include the cost of cutting in their estimates. Cutting sheets preparatory to folding, therefore, is an extra expense operation.

OFFSET HAS MADE another inroad in letterpress's mastery of the telephone directory field. A special web perfecting offset press, with sheet capacity of 58" x 7", from which eleven different signature combination on the three and

four-column directories made by the Metropolitan Printing Co., Portland, Ore. Operating speeds are from ten to sixty thousand per hour on the finished product. Tri-metal deep-etch offset plates are used.

PILED SIGNATURES, ready for sewing, should be marked for quick and easy identification. Ordinary crayons smear. Consult with an art store for a special non-smearing crayon which can do the job.

QUICK BINDING, the German Ehlerman adhesive "perfect binding" machine for short runs, has been installed by the Cardoza Co. of San Francisco, making this the only machine of its type west of Detroit, Mich. A special adhesive on the Quick binder makes it possible to produce short run binding jobs at about one-third less cost than the job would be if conventional sewing methods were used, says John B. Levison, president of Cardoza Co.

RUBBER CEMENT may be used as an emergency solution if animal glue warps the paper you are working with. While difficult to apply, rubber cement can be peeled off very easily and remains on the material only as long as it is not disturbed.

STAMPING GOLD LEAF or gold pigment on velvet is sometimes quite difficult. It may be possible to stamp them by first smoothing out the nap with a first impression made in varnish. Such a surface will help prevent the following impressions from filtering into the fabric. The second impression can be made in gold ink base or size and as much varnish and size as possible. The third impression may be gold leaf or gold ink.

TENNIS SEWING may be employed when faced with the binding of single sheets, such as county loose-leaf record, and other blankbooks which have the punched edges cut off. A gummed holland reinforcing edge is added and through this the sheets are "tennis" sewn together on a Singer machine, two threads carried and looped. The books are then bound as others with folded sheets.

WIRE STITCHERS occasionally have trouble in handling very thin work, particularly when a lacquer-coated wire is used. Some improvement in the clinching may be possible by winding a strip of cloth around the wire guide spring on top of the head in such a manner that the wire must pass through the cloth which is slightly soaked in oil. The wire then automatically picks up a film of oil which lubricates the machine and helps pass the staple through the work. Only a small amount is needed to avoid staining the work.

YE OLDE RECORD BINDING CO., N.Y.C., is an example of a firm that has made a specialty out of what so many binders consistently avoid: the customer who insists that the job be done on his premises. The company specializes in binding records that were kept in loose leaf bindings. A specially designed stamping machine, covers, and board are carried to the client's office. New holes are punched in the records to be bound and these are then sewn with flax thread. Covers are glued to the binding edge.

ZINC OR COPPER LINECUTS, when intended for use as binders' dies, are usually made of extra heavy metal and etched more deeply than usual. Zinc, which is hard but brittle, is usually best for short runs, smooth surfaces, and ink stamping. Some have used it successfully for foil stamping (using heat) but others have failed to achieve good results.

The Weathervane

Straws in the Wind That Indicate Industry Trends

¶ Government Printing Office, one of the industry's proudest examples of the Share Your Knowledge spirit, has closed its doors to plant visits. Fear brought on this unfortunate retreat from a time-honored policy. Some obscure visiting printer, or binder may sometime be discovered to have been associated with the Communist Party, thereby providing McCarthy with the powerful weapon of scandal.

¶ There are now about 100,000 books-in-print in the catalogs of 674 book publishers. A book store can carry in stock only three or four thousand, yet customers will call upon it to produce any of several thousand titles and be angered at delays in service. Unless quicker service systems are devised the book stores, heart of the book industry, may be slowly strangled.

¶ A four-week vacation period (two in summer, and two in winter) is being considered as a possibility in contract negotiations by some unions. Claim is made that this is the practice by many in management.

¶ School enrollments are rising, over 3,000,000 are entering school for the first time this year. Enrollments in public and private elementary schools are up 6 percent, secondary schools up 4 percent, colleges and universities up 4 percent. There will obviously be a record demand for new textbooks.

¶ There are 200 schools in the country that claim they teach "printing." Vast majority, however, have no production equipment whatever and their "printing" courses are only pale imitations of the real thing. Of the fourteen schools that teach professional printing, only three or four have adequate equipment for practical training in bindery operations. The situation for new apprentices is desperate and the outlook gloomy unless industry cooperates more wholeheartedly.

¶ Book jackets, long accepted as a natural adjunct to the completed book, may be on the way out with the improvement of cover stock papers, leatheretes, plastics, and cloth that can take both printing and perhaps even stamping. A jacket may last for a few months before being discarded, but the well-designed colored cover may appear new for many years.

¶ The International Brotherhood of Bookbinders is campaigning among school board members and textbook commissions to have all textbooks printed and bound in union shops. An "Honor Roll" of 26 school publishers having their books printed and bound in union shops is being distributed.

¶ TV cameras are being used in some industries to picture what is going on in the shop to the boss seated at a receiver in his office. A possibility for the book industry?

HOURLY COST FIGURES

Many binders have written in to comment on the detailed hourly cost figures published in B&BP's August issue. The studies made by the Graphic Arts Assn. of Illinois concerned the hourly costs in Chicago, Ill., trade binderies.

A shorter work week results in higher costs since fixed charges must be spread over a narrower base. In the case of the Chicago plants the hour costs increased on a 40-hour week, as compared with a 36¼-hour week. The difference was due to the fact that the Chicago labor contracts call for a 36¼-hour week, thus necessitating additional charges for labor overtime. As a general rule a shorter work week raises the hourly costs, thus making it more difficult to secure new business.

A number of perceptive readers asked why it was that the hourly costs on a number of the Sheridan gathering, side stitching, covering, and trimming machines, and some other maps in 1952, according to estimates just made by the 36¼-hour week. On all the other machines the hourly cost goes up.

This is what Arthur W. Brooks of the GAAI says in explanation: "In these three cost centers you have a very large investment factor, as compared with items 1 to 29. Therefore, the cost per hour of the fixed charges (rent, insurance, taxes and depreciation) is greater.

"The labor cost per hour for 40 hours increases due to the overtime, but the cost per hour of the *fixed charges* decreases. When the decrease in the latter is greater than the labor cost increase the final result will be a smaller 40-hour unit cost.

"Thus, it *pays* to operate some equipment overtime. There is no definite breaking point, however, due to the number of variables to be considered. A study of each machine is important and the overtime labor rates have a large bearing on the matter."

A detailed study of cost figures still remains the best way of creating a sound basis for estimating and for operations within the plant. Our bindery friends in Chicago are to be commended for their work in this field. Other cities are invited to join in this important work.

COOLEY HEADS BOOK COVER MANUFACTURERS

Ken G. Cooley of the S. K. Smith Co., Chicago Ill., was elected president of the Book Covers Manufacturers of America at its recent meeting in Memphis, Tenn. Robert T. Wilson of Kingsport Press, Inc., Tennessee, and Paul A. Schenk of the Becktold Co., St. Louis, Mo., were elected vice president and secretary, respectively. C. T. Dean, American Beauty Cover Co., Dallas, Texas; Ken G. Cooley; Paul A. Schenk; Robert T. Wilson; and Harold Beckett of the De Luxe Craft Co., of Chicago Co. were elected to the board of directors. Included among the other members of the association are John Lange, American Beauty Cover Co.; John Glassen, Jr., Becktold Co.; Paul Nelson, Durand Covers, Chicago, Ill.; Paul W. Cox, Mountain States Bindery, Salt Lake City, Utah; John Rieth, Mueller Art Cover & Bindery, Cleveland, Ohio; C. L. Firnhaber, North American Press, Milwaukee, Wisc.; W. B. Mendelsohn, Shelby Craftco Co.; and Leo Picard and Leo C. Hearn, both of the Universal Bookbindery, San Antonio, Texas.

According to the newly-adopted constitution, the purpose of the new association is "to promote the interests of the members by better marketing, advertising, and cooperative effort to the end that more and better school annual covers will be manufactured.

The association was formed mostly through the untiring efforts of C. T. Dean of the American Beauty Cover Co.

"It is the purpose of this Association to aid and assist its members in the line of salesmanship, better cost finding methods, improved business administration, factory methods, and in any other field which might tend to increase the knowledge and efficiency of its members; to investigate and study conditions, practices and methods and submit to its members such findings, information and knowledge as may be of use to its members in the conduct of its business. This association shall never take any action directly or indirectly to determine prices for which the products of the members of this Association shall be sold, or in any way restrict the quantity, quality or supply of goods or services available to the public."

The next annual meeting of the BCMA will be held in July, 1954.

BOSTON WOMEN RECEIVE $1.33 PER HOUR

An increase of 8⅓c per hour was granted under the terms of a new contract signed by the Binderywomen's Union No. 56 of Boston, Mass. The increase amounts to $3.12½ for a 37½-hour week, bring the hourly wage for binderywomen to $1.33½, and the weekly rate to $50.00.

PAMPHLET BINDING COURSE IN N. Y.

The sixth annual pamphlet binding course for key workers in bindery plants, printing estimators, and printing production men, was announced at the September 16 meeting of the Binders Group of the New York Employing Printers Assn. Alfred Lagno, president of Dependable Bindery Co., Inc., will conduct the 13 weeks' course that will cover all aspects of folding, stitching, cutting, adhesives, estimating, sewing, and all other subjects having a practical application in the bindery. The course begins October 14.

In addition to the pamphlet binding course the Group is beginning a series of monthly "Estimating Bees," for members only, in which practical examples of cost finding, and estimating will be discussed.

At the Group's September 16 meeting Jack Russell of Printers' Bindery, Inc. was the featured speaker on the good and bad effects of various types of papers as they progress through the bindery. In the discussion that followed, Sam Brown, secretary of the Group, reported on the progress of the Paper Committee in collecting a portfolio of 200 or 300 sample sheets of paper in which each grade would be described for its cutting, jogging, feeding, slitting, perforating, gathering, and other qualities in the bindery. Now working on the assembly of this factual data on paper characteristics in the bindery are John Victor, Al Lagno, Bill Ginsburg, Nat Reimer, Mortimer and Bernard Sendor, George Schwartz and Sam Madonia.

"STRONGLEAF" OFFERED BY COMMERCIAL

Commercial Bindery, Inc., Detroit, Mich., is now offering "Strongleaf" reinforced loose leaf pages as part of its service to the trade. The "Strongleaf" reinforcements, which consist of metallic or plastic rings around the loose leaf holes, are manufactured on special patented machines and the name of the reinforcements is registered with the Patent Office.

What's New? TOURING THE SUPPLY FIELD

SWEDISH CUTTER HERE

The Swedish manufactured Viking 345 cutter and creaser, which can handle a 35" x 45" sheet of paper or board, is being distributed by *Super Speed Printing Machinery, Inc.*, Cleveland 14, Ohio. The machine is equipped with the Elless automatic stream feeder which is also applicable to folding machines. These and other European machines are being featured in an extensive exhibition of new printing machinery being held in the Cleveland and Chicago plants of *Turner Printing Machinery, Inc.* Turner has purchased the private printing plant of the Ford Motor Company and is now liquidating it.

END SHEET TIPPING

Clybourn Machine Corporation, Chicago 7, Ill., has developed an end sheet folding & tipping machine which automatically feeds both cover and two end sheets. A speed of 6,000 books per hour and complete accuracy of folding and gluing the end sheets to the cover is claimed. Sizes of covers that can be handled on the machine range from 8"x12" to 12"x18".

GLUTOFIX 600XX

A wood cellulose product adhesive called Glutofix 600XX is being imported by Printing Industries Equipment, Inc. The bindery adhesive mixes with cold water and the resulting paste is odorless, colorless, flexible, and free of acid and alkali. The adhesive retains its smoothness and consistency and does not lump or clog.

IMPORT NEW BRITISH PRESS

A new model Thompson-British automatic platen press, with a maximum sheet size of 10" x 15", is being introduced to American printers by *Harris-Seybold Company's* Special Products Division.

FAST SILK SCREEN PRESS

Kenn Equipment Co., a division of Podgor Silk Screen Industries, Philadelphia, Pa., and Inman Manufacturing Co., Inc., Amsterdam, N. Y. have jointly developed a new type of universal silk screen printer able to handle 44" x 64" sheets.

An improved line of gathering racks making possible the collation of 3,500 sheets per hour for one pair of hands is reported by the *Evans Specialty Co.*, Richmond, Va.

COLLATING TRAY

Sheets of various sizes may be collated into sets on the Thomas Collator by the use of a new technique employing adjustable trays. The collated sheets are dropped between the adjustable sides of the tray, each side being regulated by a separate thumb screw.

Thomas, located in N.Y.C., is now distributing the Thomas Tandem Collator in which two sections of 16 bins each permit the gathering of 32 pages.

LITHURE PLATE PROCESSING

A comprehensive new manual of instruction for processing Springdale Lithure offset plates has just been released by Printing Developments Incorporated (subsidiary of Time Inc.) and is now available to the industry. The Lithure plate is made of chromium and copper and the unique combination of metals makes for the greatest fidelity in reproduction. Millions of impressions per plate are commonplace.

BRONZE TYPE ON MARKET

American Wood Type Mfg. Co. of New York has been appointed exclusive national distributor of Whiley Bronze Type for gold stamping and embossing. Made from especially hardened bronze, the type is made type-high in a variety of faces: Roman, Gothic, Italic, etc. It is stocked from 6 pt. to 30 pt. Each font contains 100 characters including quads and spaces.

According to Rube Mandel, president of American Wood Type, the bronze construction is superior to brass because it resists heat, pressure and wears better. It is also said to be more economical.

American Wood Type, which also furnishes a complete line of accessories, may be addressed for further information at 35 West 3rd Street, New York 12, N.Y.

ALTAIR LIBRARY STAMPER

Arthur O. Worde of the Altair Machinery Corp., N. Y. C., has revealed that the N. Y. Public Library is now using the Altair call number stamping machine which was specially designed for library use. The machine can stamp in various colors on the spines of books up to 13" x 9¼" x 2½".

TAUBER PUNCH KIT

Tauber Plastics, Inc., N. Y. C., has announced a new model in its line of hand plastic binding equipment. The new kit, the "Super Deluxe Double Duty," punches four holes for the hand insertion of plastic tubes that range from $\frac{3}{16}$" inside diameter to one inch.

BENSON JOINED WITH TOMPKINS

N. C. Benson Co., bindery equipment dealers, has been consolidated with the Tompkins Printing Equipment Co., Chicago 5, Ill.

NEW AUTOSTITCHER ACCESSORIES

F. P. Rosback Co. announces seven important developments in optional accessory equipment for the well-known Auto-Stitcher. Each has been specifically designed to increase the versatility and cost-cutting advantages of this popular machine. Each can be purchased with new machines; or, if desired, can be added to Auto-Stitchers now in use.

1. Continuous Belt Delivery, particularly an advantage for long runs on wide variety of booklet work.

2. Second Feeding Station. Enables two operators to work side-by-side. Provides practically same production capacity as small 2-Station Gang Stitcher.

3. Extra Feeding Table for back of machine. Can be added to both one-station and two-station machines. Enables three operators to work on two-station Auto-Stitcher.

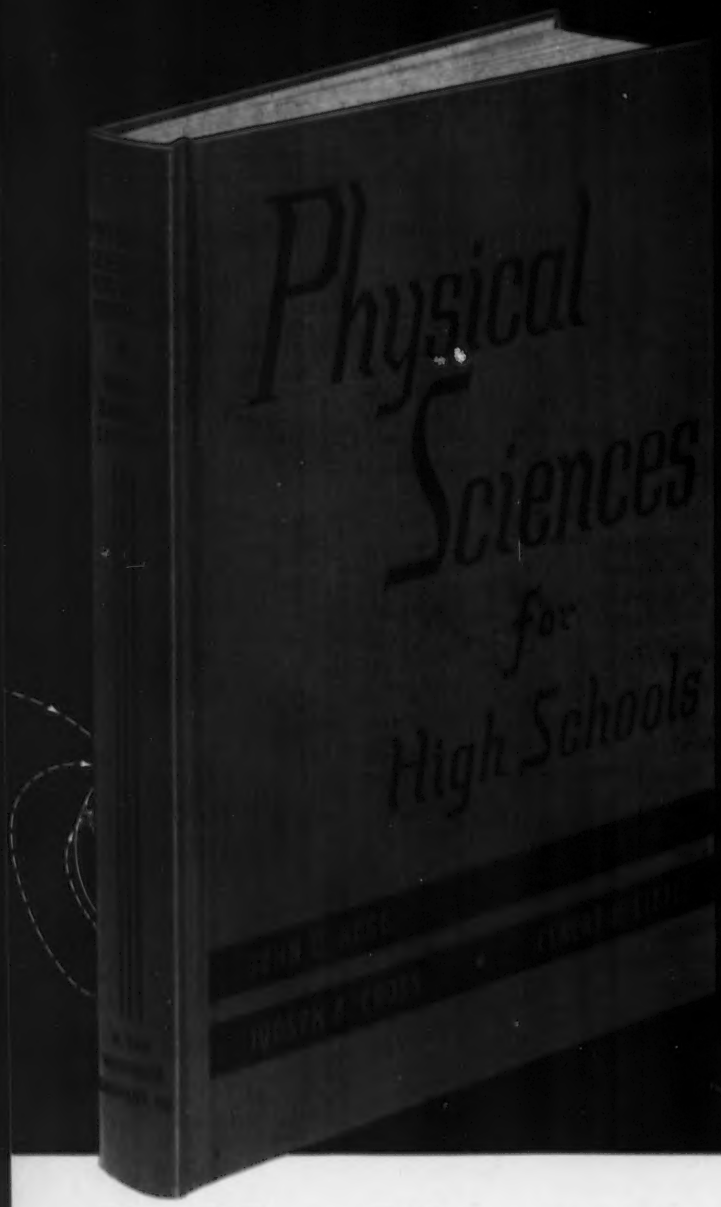
4. Stagger Stitch Attachment permits either straight or stagger stitching as desired.

5. Third Stitcher Head Attachment, makes it possible to place three stitches at one time, sometimes desirable on 8½ x 11 and larger booklets.

6. Small Booklet Hold-Down assists in centering stitches on the fold on small booklets.

7. Automatic Counter, an ingenious mechanism which counts only the stitched booklets, throws off automatically when no booklet is presented to stitcher heads.

Full information concerning these optional accessories for the Auto-Stitcher can be obtained from any Rosback Dealer or by writing direct to F. P. Rosback Co., Benton Harbor, Michigan.



D. Van Nostrand Company, Inc.

"Physical Sciences for High Schools", published by D. Van Nostrand Company, Inc., was tested in the classroom in manuscript form for over eight years before its ultimate publication. The book is intended primarily for those 11th and 12th grade students who are non-science majors but who want to learn more about the physical sciences than was included in their general science courses. The principal emphasis, therefore, is on those concepts of physics, chemistry, geology, meteorology, and astronomy which should be familiar to everyone, with a less technical and mathematical approach than is found in textbooks on these individual subjects. "Energy from Atoms", "Chemical and Nuclear Energy", "Radio and Electronics", "Magnetism", "Gas Turbines, Jets, and Rockets", "Oil and Its Origin", "The Record of Rocks", "Weather Forecasting", and "Atoms and Molecules" are only a few of the titles of the 58 chapters.

This outstanding text is profusely illustrated with line drawings of simple experiments that students can perform to demonstrate the truth of various physical phenomena. These features, combined with hundreds of well-chosen photographs, make this a book to captivate the attention of young people interested in everything scientific concerning our marvelous modern atomic era.

Oliver A. Vietor, production manager of D. Van Nostrand, says that "Physical Sciences for High Schools" was bound in Interlaken's Arco 8417 to guarantee the high quality of cloth required in high school texts.

Interlaken Bookcloth

INTERLAKEN MILLS, FISKEVILLE, RHODE ISLAND

WHAT'S NEW IN SCREEN PROCESS

New Uses of Silk Screen for Bookwork

To be Shown at Nov. Exhibit in N.Y.

BECAUSE SOME PHASE OF BOOKBINDING or book production is your business, you would do well to see "what's cooking" at the Hotel Statler when the silk screen printing industry opens its world wide industrial exhibition and annual convention on November 1st. Based on the growing attendance from year to year, a count of 5,000 admission stubs is anticipated before the show closes on November 4th. This will be the 5th Annual Convention since the S.P.P.A. (Screen Process Printing Association, International) was organized in Chicago about five years ago.

It may be that you already are using the process in the fabrication of books and bindings. The process is widely used for color printing on book cloth, especially for serviceable rebound editions for public libraries. Publishers of children's books have found in the process an ideal facility for obtaining novel printing effects such as designs stenciled with bright fluorescent colors, or fuzzy textured flock or sparkling tinsel. The process will print with practically any kind of paint or ink and on nearly all types of printing surfaces — from slick surfaced flint paper or polished plastic vinyl to textured buckram material. And the colors can be as opaque as house paint or as transparent as colored acetate.

Color Inserts, Too

The screen process method is not confined to use on binding material and book cover stock. Process printing is used effectively and economically for color inserts where the edition is too limited to warrant the cost of color plates. In the hands of an expert, screen prints are not only economical but highly successful artistically because the finished color print looks very much like an original painting.

Here's a partial list of what's planned at the S.P.P.A. Hotel Statler Convention in N.Y.C.

Art Exhibit

This will consist of a commercial and industrial gallery of screen prints that will dramatize the versatility of the process. It will show the applications of screen work on paper, cloth, metal, glass, plastics, wood, wrapping and endpapers, ceramic ware, leather, etc.

An auxiliary fine art gallery of screen prints has also been planned. This show will consist of screen prints produced by members of the National Serigraph Society. These "serigraphs" or fine art prints are created by the screen process in a limited edition by the painters and artists who print their own work.

Demonstrations

Suppliers for the screen process trade will be there to demonstrate, explain and discuss the materials displayed in their respective booths. Things you may have heard about and read about in trade journals will be on display for sampling and close inspection.

You'll see the amazing "black light" paint that takes on a magic luminosity when exposed to ultra violet rays and can be so printed to produce a double picture on an on-and-off sequence. The Show will also feature further developments with daylight fluorescent paint which needs nothing but ordinary daylight to take on a neon bright luminosity. Both types of paints offer good possibilities for book displays and printed dealer aids. Then you'll get a very good idea of the wide variety of flock materials—which may suggest to you ideas that fit into your production plans.

Metallic silk screen paints printed in thick paste form have been used by screen people for many years. For the book field, it offers an economical substitute for gold or silver leaf. Silk screen process makes it possible to print lettering or design in rich metallic paints right onto the cover stock in one impression.

Then you will see the very wide variety of screen paints — each type of which is specifically formulated to print on the many kinds of traditional or novelty stocks.

For those in the book field who operate or plan to run their own small screen department as an added production facility, the Show will feature a full assortment of varied supplies which will have special meaning for "window shoppers" making a tour of the many booths and provide them with enough source material to equip an imaginary screen shop.

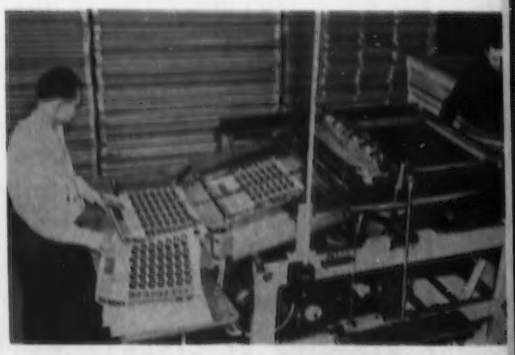
Mechanization

The S.P.P.A. Hotel Statler Show will demonstrate what has been done in mechanization of screen printing to date. There will be several presses in operation. The speeds of these presses vary from 500 an hour to 2500, depending upon size of printing stock and the degree to which the press is automatic. The General Research and Supply Company, one of the exhibitors, features a compact 13" x 20" automatic press with a speed that exceeds 2500 impressions an hour. Its compact and sturdy construction should make it popular for the production of many routine printing jobs related to bookbinding and book illustration. Such a machine will incorporate the decided advantages of screen process with high speed production.

In line with that assumption, a new screen printing unit has been developed which represents a compromise between printing by hand and printing by machine. This unit, colloquially christened the "One Man Squeegee," is a mechanical development that enables one squeegee man to screen print 40" x 60" or larger sheets without manual exertion. Heretofore, two men would be required to handle jumbo sized sheets of that nature. The work produced with the One Man Squeegee is not only faster, requires less man power, but is better in quality.

Forums

To diversify the program, the planners of the S.P.P.A. Convention have arranged for an interesting series of forums. The speakers will discuss the pros and cons of mechanization, the newest developments in drying facilities, the achievements in the formulation of paints and inks, and pertinent facts on stocks and new materials, etc.



New silk screen process press shows its heels to older models.

Exceptional PAPERS

for Book Covers and End Papers

Here are just a few of the many current books covered with these fine papers

LETTERS OF EDNA ST. VINCENT MILLAY
Allan Ross Macdougall — Harper & Bros.
WILLIAM FAULKNER
Irving Howe — Random House

Tweedweave BY CURTIS

A really fine, rugged text paper. Excellent for end papers and three-piece cases. Can be printed, lithographed and die-stamped. Sheets: white and 12 colors. 26" rolls: 8 colors.

SPRING BIRTH
Mark Van Doren — Henry Holt
HEYDAY
W. M. Spackman — Ballantine Books

Tweedprints

Now made in two designs, each in 9 striking color combinations, printed on Tweedweave. Available in 26" rolls.
Gives any book that "Buy me" look.

BULLFIGHTER FROM BROOKLYN
Sidney Franklin — Prentice-Hall
THE FOURPOSTER
Jan De Hartog — Random House

Buckraft BY SPRINGFIELD

Embossed finish looks and feels like cloth! Color all the way through. Extra strong Northern Kraft base. For full-bound and 3-piece cases. Available in variety of colors in 30" rolls.

OUTSIDE READINGS IN SOCIOLOGY
T. Y. Crowell
RIDERS OF THE OUTLAW TRAIL
Peter Field — Jefferson House

Washable Buckraft
BY SPRINGFIELD

BUCKRAFT with protective plastic coating. Resistant to grease, smudging, water. Ideal for foil, ink and blind stamping. Available in variety of colors in 30" rolls.

EST. 1906 **Call WO 2-2187** for sample books and sample sheets of these and other fine papers for every printing and bookbinding use

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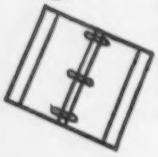

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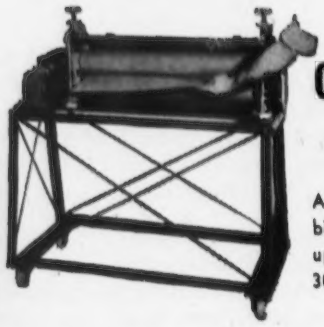

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$638,000,000 SPENT FOR BOOKS IN 1952

The American consumer spent $638,000,000 for books and pamphlets in 1952, according to estimates just made by the U.S. Department of Commerce. Since the expenditure for maps is negligible it is assumed that the greater part of the $638,000,000 was spent for books of every description. The estimate for 1951 was $630,000,000; 1950, $611,000,000; and $638,000,000 for 1949. About $9,000,000 was spent for book rental and repair. The expenditure for magazines, newspapers, and sheet music was estimated at $1,288,000,000.

The Department of Commerce also estimated that there were 21,000 active proprietors of unincorporated firms in the printing, publishing, and allied industries. No data was available on the number of incorporated firms. The number of full-time employees working for printing, publishing, and allied industries in 1952 was estimated at 767,000, as compared with 727,000 in 1949.

BRITISH BOOK PRODUCTION

Total sales by British book publishers in 1952 amounted to £42,790,387 (approx. $119,825,000), of which 33.8 per cent was export business. For the first half year, January-June, 1953, book production in Great Britain amounted to 8,011 titles issued by 1,113 publishers. Average price per book was 15s. 3d. (approx. $2.28). Among the publishers producing the most titles during the six month period were Collins, 224; Hutchinson, 183; Oxford Univ. Press, 168; Pitman, 155; and Cassell, 143 titles.

Fred Proctor Co., Cincinnati, Ohio, blank book manufacturers, have installed a Lawson heavy duty multiple spindle drill-slotting machine.

WASHING BOOK TYPE ON GALLEYS

A special type washing machine to remove ink from galleys of type before they are sent to the electrotype foundry has been developed by the Vail Ballou Press, Binghamton, N. Y. The galley is placed on a horizontal endless chain and is then passed into a cleaning chamber where three motor driven cleaning brushes wash the type with Socony-Vacuum Solvent No. B-54 cleaning fluid. Drying of the type after cleaning is by evaporation. The machine is ten feet high, three feet wide, and three and a half feet long.

SCHILLING JOINS LEEART PRESS

William L. Schilling, school annual and catalog consultant, has been appointed vice president and sales manager of Leeart Press, Inc., N.Y.C., according to Leon Koppelman, president of the letterpress and offset printing company. Schilling, a founder and first president of the College Annuals Producers Assn., has produced more than 500 books for leading colleges and universities.

A two-year graphic arts course is now being offered by *Clark College*, a community college in Vancouver, Washington. Dave G. Miller, Louis E. Below, and Elmer E. Clausen are the instructors. The 6,300 sq. ft. school plant is well equipped with printing presses, three hot metal composing machines, a Baum folder, a Challenge drill, Diamond paper cutter, Morrison stitcher and other pieces of equipment.

Abbey Bindery, Newark, N. J., has been accepted as a new member in the Graphic Arts Emergency Council of New Jersey.

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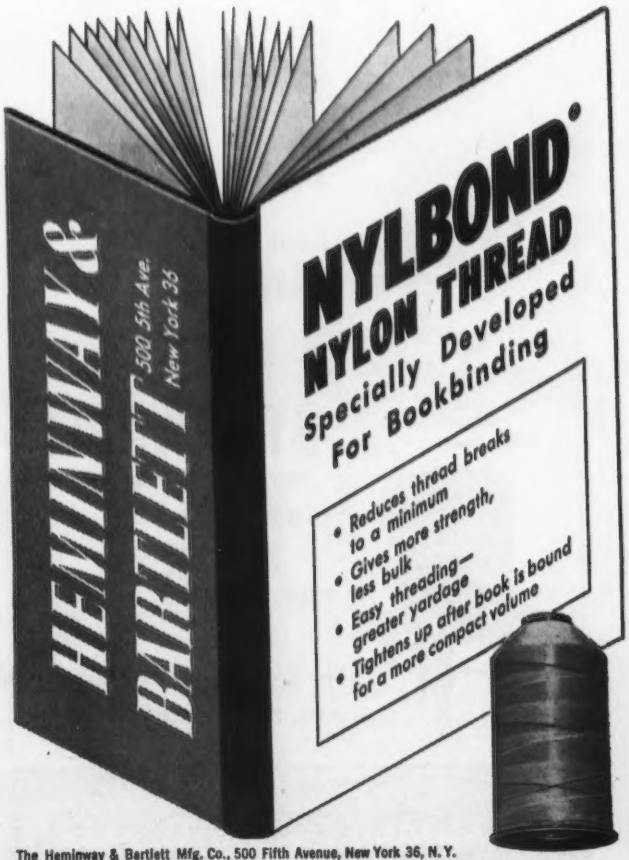

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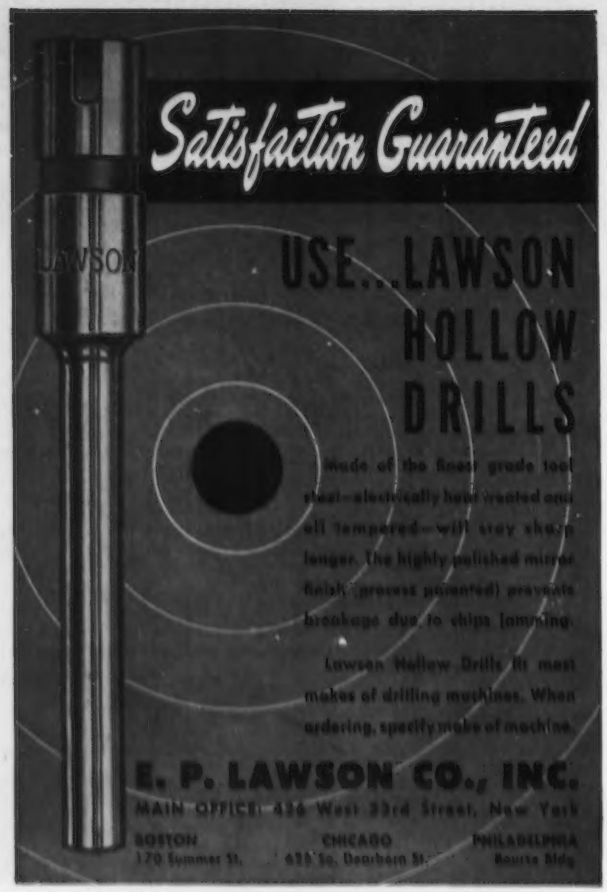

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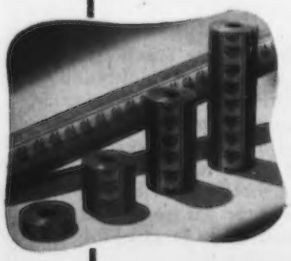

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NEW NAMES, NEW FACES

CARROLL A. BRUSSAT has been appointed Wisconsin representative for *Barrett Bindery Co.*, Chicago, Ill. He has long been active in Milwaukee graphic arts circles.

C. T. Dearing Printing Co., Louisville, Kentucky, wholly-owned subsidiary of Fawcett Publications, N.Y.C., has changed its name to *Fawcett-Dearing Printing Co.*

Hildreth Press, Bristol, Conn., has suspended its printing of books for trade book publishers because of the pressure of work from its magazine accounts.

DALE SIMMENMAN, formerly with the *Yakima Bindery*, Yakima, Wash., has been appointed assistant production manager of the Grange Cooperative Printing Co. in Seattle, Wash.

Employees of the plant of *Alan H. Browne* Co., Inc., Brattleboro, Vt., have voted for representation by the International Brotherhood of Bookbinders, 29 to 18.

BENJAMIN BERNSTEIN retired recently after fifty years as proprietor of *National Ruling & Binding Co.*, 270 Lafayette St., N. Y. C. In the half century, he is proud to say, he has helped train and has been associated with some of the best binders and rulers in the industry. His son, LOUIS A. BERNSTEIN, has worked with him for twenty-five years and will continue the firm. The company now specializes in carbon and manifold work.

EDWIN R. HITCHCOCK, chairman of the board and founder of the printing and binding company that bears his name in New Britain, Conn., recently received a gold wrist watch from his associates and employees on his 75th birthday.

GEORGE F. AREZZO, formerly production manager of the Century Printing Co., of Ho-Ho-Kus, N. J., is now associated with *The Printer Wick*, publication printers and binders in Scarsdale, N. Y.

FRED AGNETA, superintendent of *Union Bookbinding Co., Inc.*, Boston, Mass., recently celebrated his 45th year as a binder.

JOHN C. COOKE has recently completed his fiftieth year of service in the bindery of the *University of Chicago Press*. There is no talk of retirement yet for Cooke will carry on as usual.

SHERMAN F. HARDING has been appointed superintendent of binding operations for *Bay State Bindery, Inc.*, Boston. He had previously been superintendent for *Boston Mailing Co.*

Drexel Bindery, 149 N. 12th St., Philadelphia, Pa., has joined Printing Industry of Philadelphia. The bindery is headed by SAMUEL J. PASSO.

Price Bros. Lithograph Co. is the new name of the 123-year old firm formerly known as Price Bros. Label Co. The change was made, reports president L. J. DANELUZZI, to more accurately describe the expanded facilities of the company. The plant, which is located in Bridgeton, N. J., produces school textbooks, juvenile novelty books, and a general line of lithography.

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PLANT EXPANSIONS

CHARLES WARREN of *Speedcraft Bindery Co.*, N. Y. C., has expanded the facilities of his trade and pamphlet bindery by acquiring the remaining plant space on his floor and rearranging the machinery for more efficient production. He has also purchased a 44" Seybold cutter from Printers Supply Co.

The *Arcade Bookbinding Co.* has moved to new and larger quarters at 262 Mott St., N. Y. C., according to proprietor Larry Denine. As part of the expansion program he recently purchased two folders from the Ernest Payne Corp.

A ten-station custom-made gathering machine has been installed in the plant of *L. H. Philo Corp., N. Y. C.* for the greeting card department. Supplementing the gatherer is a Celopack machine which wraps each pack of ten cards with cellophane making them ready for packaging.

The *American Book Co.*, Cincinnati, O. recently installed several new items of bindery equipment, including a Sieb gluer, a Seybold 4VA book trimmer, duplex board cutter, and side feed Sheridan casemaking machine, according to Fred Hofferth, plant superintendent. The plant is noted for its parallel rectangular production flow lines and conveyor system.

The *Universal-Dixie Bindery, Inc.*, of Jacksonville, Fla., has expanded its bookbinding work facilities with the purchase of a new Rosback automatic stitcher. The installation was made by Gane Brothers & Lane.

Peck Bindery, New Haven, Conn., has purchased a new Rosback auto-stitcher, the installation being made by Merit Printers' Supply Co.

Riverside Bindery, Rochester, N. Y., has acquired a new Lawson Rapid Trimmer.

J. W. Clement Co., of Buffalo, N. Y., has installed a Lawson Rapid 3-knife Trimmer.

The *Essex Printing & Ruling Co.*, of Lawrence, Mass., according to proprietors JOHN and EDWARD BONACORSI, has just installed a J. Curry Mendes Collating & Tipping machine and a Rosback perforator.

Hallmark Cards is building a $6,000,000 ultra-modern plant in Kansas City, Mo., which will house its studios and offices and will also be used for finishing and shipping of cards.

OBITUARY

HENRY M. DONAHUE, divisional sales manager of *McLaurin-Jones Co.*, died September 3.

ISRAEL GELTMAN, president of the *Quality Bookbinding Co., Inc.*, N. Y. C., bindery and ruling firm which he founded 34 years ago, died September 4.

LEONARD BAKER, 58, vice president, director and chief engineer of *Dexter Folder Co.*, Pearl River, N. Y., died August 1.

FREDERICK R. BLAYLOCK, probably the first functioning research chemist in the field of bookbinding, died recently at 57. For 14 years he had been the research associate of the Book Manufacturers Institute in the Government Printing Office. In that capacity he had contributed greatly to the development of the CS-57-40 standards on bookcloth, the development of new binding adhesives, and many other items. He had been at the GPO for 23 years in all, had only recently retired.

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ART TECHNIQUES for Book Illustration

PART ONE

The Elements of Art Techniques & Their Suitability to Production
What A Production Worker Should Know About Art Copy & Preparation

THE MEDIUM OF THE BOOK illustrator is the printed page and not the original work of art. At first glance this is both a paradox and a trite platitude for the artist never works with the printed page, though everything he does is for a final realization within the pages of a book. The inability of so many artists to grasp this significance between medium and technique has been a source of great irritation to many production managers.

What is so often the artist's inability to understand this difference has resulted in unfair blame placed upon "shoddy printing," "poor engraving," and, unkindest cut of all, "incompetent production managers."

What is to be done? Obviously the book production manager is faced with the discreet problem of watching for the artist's most common errors—those that spring from a basic lack of understanding of the reproduction processes —and of knowing as much about technique as the artist himself. The purpose of this series, then, is threefold:

1) To review the various art techniques which the production manager will find upon his desk as the hopeful offerings of a book's contracted illustrator.

2) To review the most common production pitfalls that might await the unwary production manager who relies too much upon the artist.

3) To review the production side, the shortcuts, and the more recent systems of overlays, combinations, etc. which result in superior reproduction at a basic saving in cost.

4) To suggest further avenues of production that might result in improved book illustration in the face of rising costs.

Briefly, there are about a dozen art techniques, some fairly common and others that appear in book form only on occasion for special jobs. These are reproduced in the three basic forms of printing: letterpress, offset, and gravure, and upon dozen or so of the major grades of paper. The resultant combinations can provide plenty of leeway in selecting the most economical and most advantageous book form, provided that both the artist and production manager know the possibilities and limitations of all the elements that go into successful book illustration.

These are the most common techniques used in book illustration, commercial and fine artwork:

Line Media: Pen and Ink
Brush and Ink
Scratchboard, Rossboard, Texture Board

Halftone Media: Wash, Dilute India, Lampblack, Watercolor.
Opaque Watercolor, Gouache, Tempera.
Lead pencil.
Airbrush.

Graphic Media: Woodcuts, Woodengraving.
Lithography.
Photography.
Linocuts.
Line engraving.
Mezzotint.
Aquatint.
Silk Screen.

LINE MEDIA

Pen and Ink

Several types of drawing pens such as quills, speedballs, ruling, and croquill are used to draw lines in India Ink of

varying thickness and flexibility on several grades of drawing board. Opaque water color and colored inks can also be used. The only value in pen and ink work is black, which means that gray tones must be achieved by varying the pressure on the pen, and the size and frequency of line and dots. Such variations in thick and thin lines, stippling, shading, crosshatching, and so forth, produce the necessary "gray" tones.

Pen and ink, because of its simplicity, and the tremendous range of subjects that it can cover, remains one of the most popular mediums in the art world.

Scratchboard, Rossboard, Texture Board

Scratchboard, while using a pen and ink or pencil technique, deserves a separate description because the actual means of drawing most of the lines is the reverse of the simple technique just described. Whiteboard, specially surfaced, is inked over as required. Black lines may be drawn in, but in the required areas which have been already inked, white lines are drawn by scratching out the black areas. Since the ink or pencilled areas do not spread, accurately controlled lines of great fineness are possible. Different values and patterns are made by various cross hatching methods and multiple line gravers of various widths which can be had in different screen sizes.

Rossboard is somewhat similar to scratchboard in that the board comes already furnished with a printed or embossed pattern over its surface. When an inked-in area is scraped the revealed embossed pattern appears as a white and black stippling or as a clear white line or area, whichever is desired. A litho crayon would produce an effect that ranges from jet black to the gray of the printed pattern. A great many embossed patterns and printed patterns are available, thus making many distinctive effects possible.

Glarco boards and Coquille or texture boards differ from Rossboard in that while they are available in various embossed surfaces they cannot be scratched. The different tonal effects, all of which are reproducible in line, are created by changing the pressure of the pencil or crayon and the use of white on areas that have already been drawn on.

Shading Sheets

Transparent acetate shading sheets with an imprinted pattern, such as those manufactured by Craftint, Transograph, and Zip-A-Tone, are an adjunct to pen and ink and texture board work. A variety of patterns is available in these sheets which are then laid over the area of the illustration to be covered. Excess sheeting is cut. Different patterns and values can be had by superimposing one sheet upon another.

A somewhat similar idea is used in Craftint drawing papers and tracing vellums. Here the printed pattern is invisible and can be reactivated by the application of a special transparent developing liquid to the surface of the sheet. In essence, what happens is that the artist produces tonal effects in his drawing which, because they are black-and-white patterns, can be reproduced in line without necessitating screen.

HALFTONE MEDIA

Wash, Dilute India, Water Color

Wash and water color are the general terms used to describe a paint where the liquid is a dispersion or dilution of such binding materials as India ink, lampblack, or Chinese stick ink. Dry water colors are available in the form of solid cakes. Moist water colors come in a pasty state in tubes or pans.

Watercolor board in smooth (hot pressed) or rough (cold pressed) textured surfaces, and in various thicknesses, known as "plys," are used depending upon the nature of the detail required.

Since the wash is transparent the variations in the darkness of a color are made by superimposed overlaps, or by starting out with a brush carrying a dark tone and diluting it with clean water after every few strokes.

Wash is frequently used in combination with other media such as pencil, pen, pastel, chalk, and charcoal.

Opaque Water Color, Gouache, Tempera

The opaque colors in this class, though known by many brand names, are a stiff, heavy medium which contrasts with wash in that it is not transparent. Opaque colors, when laid upon each other, cover and replace the underlying color, thus making it possible to build up or down whatever light or dark values are desired.

Opaque paints are used on virtually all types of paper, usually excepting slick or coated papers.

Pigments are supplied in tubes and then slightly diluted with water to a heavy creamish consistency before being applied by brush to the paper.

Lead Pencil

Pencil work, ordinarily most commonly used for sketching rough drafts rather than finished work, has of late found increased use in a number of juveniles, and in some fine-art limited edition books.

Differences in tone are achieved several methods: use of different types of pencils which vary in the softness of hardness of the lead, the size and shape of the lead area, and by the application of varying pressure upon the pencil during work. Charcoal, black lead, graphite, and colored pencils are available.

Pencil can be used on most any stock of paper though here again the coated stocks come out badly since they do not take the hard lead very well. The rougher the paper, the higher the ridges which would take the pencil. For highlights an ordinary eraser can be used.

Pastels

Soft, medium, and hard forms are available in sticks for pastel is a dry, compressed pigment. The brilliant colors, as well as grays, blacks, whites, and subdued colors, are applied directly to the paper. Line effects are made by applying the end of the stick and the overall tones by using the side for wide strokes. Black chalk and charcoal pencils are sometimes used in combination.

Airbrush

The airbrush is the machine age finally arrived in all its glory in the field of artwork. A hand-held airbrush, something like an oversize pencil which is activated by a trigger-finger, an air compressor, a carbon dioxide tank and hose, are the instruments used.

The purpose of the airbrush is to enable the illustrator to spray areas of his work with exact control. Extremely soft and smooth gradation of tone is the distinguishing feature of airbrush work. The pressure on the spraying device is under the artist's control so that colors, splatter, or stipple effects may be had without disturbing areas or colors underneath. Colors used may be either transparent or opaque for the airbrush can use any aniline dye, water soluble pigment, lampblack or alcohol color. All papers may be used though rough papers are not advisable where fine detail is a necessity.

GRAPHIC MEDIA

Woodengravings, Etchings, Mezzotints

Engraving tools are used to excise various areas on the end grain surface of a block of wood. Such cuts may be either very fine lines or large areas, depending on the tool and the manner of its using. Since the engraving is in reverse, the cut areas will print white, and the raised, untouched surfaces will print black. In appearance a finished woodengraving resembles somewhat the work that can be done by a good artist on scratchboard.

Actual printing from wood is virtually a forgotten thing in the book world, the practice being limited to occasional limited and numbered prints of works of art. Line engravings are usually

(Please turn to p. 75)

For a large unexploited market which lacked a handy-sized, authoritative encyclopedia, The Viking Press solves the problem with

THE COLUMBIA-VIKING DESK ENCYCLOPEDIA

On October 15th the Viking Press will publish with the Columbia editorial staff as author, a desk version of the one volume *Columbia Encyclopedia*, to be known as *The Columbia-Viking Desk Encyclopedia*. It is a 1,250,000 word version of the 6,000,000 word full-sized volume. It measures 7¼ x 10⅜" rather than 9 x 12" and has but half of the original 2,216 pages, and costs only $7.95 in the regular edition.

With space at a premium in a book meant to be as useful in its way as one three or four times its size and price, the most useful typeface had to be both small and versatile, also legible and attractive. Fifteen choices which might meet these requirements plus the versatility to mix bold, light, ital, small caps, accents, etc., were set in sample pages and submitted to typical readers. Eight choices remained which were bound into full-sized dummies to be evaluated by the staff of Viking and Columbia. Linotype 8pt Times Roman with bold won the choice.

Potential cost and speed of composition naturally weighed in these decisions insofar as the immediate savings possible with slug type composition often equal the versatility of Monotype which sometimes allows later savings.

On the 6⅞" x 10" trim size page two columns were held to be more effective in contrast to the three columns used in the bigger book which used Monotype 8A. The columns are 16½ picas wide and have a ½ pica overhang for the bold opening line. The columns are divided in the middle by ½ pica space at their maximum width and feature a white space of 3½ picas at the sides, 2 picas over the top folio and 4½ picas below the bottom line. The type page measures 34½ x 54½.

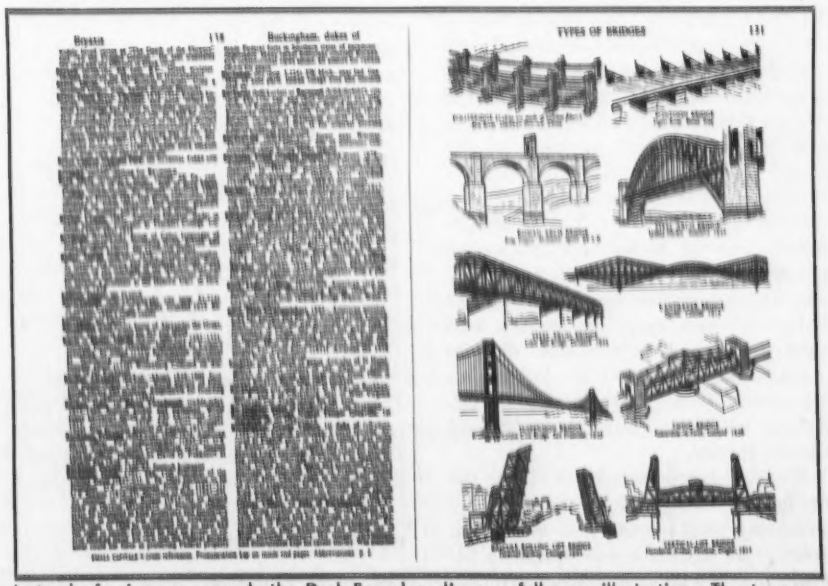
It's in the cards

In the initial planning the type selection was the key to any further progress for the same editorial production methods which served the big volume were also put in effect here. Namely, the editors presented their manuscript for each of the 31,000 articles on cards, typed both to measure and counted line for line, so that the production department could readily add the length of each alphabetical listing. These factors known, the potential length and shape of the book could be estimated and submitted for bidding among the most suitable and experienced manufacturing facilities for the initial 110,000 printing.

Editorial production yielded 38,378 manuscript cards, some 25% more words than had originally been planned. Composition schedules already late by over a month when begun in November '52 were thus made tighter and even more difficult in face of changing world events which necessitated additions and changes in many articles. By June 1953 the composition was finished after a considerable sacrifice of holiday and weekend time at Viking and Vail-Ballou Press, the manufacturer, for make-up and proof reading, thus helping greatly in maintaining the semblance of a schedule.

With the book increased from the planned 960 pages to 1104 pages printing schedules were so tight that Vail-Ballou's two fast single presses and one perfector were augmented by the production capacity of Riverside Press's presses experienced in printing the Merriam-Webster dictionaries. Fortunately the book had been designed to harmonize in size with present popular dictionaries, so that it was easily adapted to all standard binding and printing machinery.

In the initial run over half a million pounds of text paper, a special Crocker-Burbank sheet, were used. This paper survived all scientific and personal testing by experts for its opacity, degree of whiteness, printing quality, strength,



Instead of using run-arounds the Desk Encyclopedia uses full-page illustrations. The typography is Lino. Times Roman 8pt with bold.

and durability. It is a 40 pound basis sheet. Following the style of the big book, the signatures adjacent to the front and end sheet are printed on heavier stock to eliminate wrinkling and mutilation common to these pages in reference books when used extensively.

Similar to the big book the sales package is wrapped in a rust color Miriam Woods-design jacket. The binding in Bancroft Arrestox, a pyroxylin impregnated Grade C cloth, harmonizes with this design in color and choice of Perpetua for the lettering, but differs in its backbone design which has a Viking Portable accent evident in the black ink stamped lines across the spine. The cover titling is conservative being held to a simple black faced panel, ornamented at the sides to highlight the gold lettering within.

Perpetua with Times Roman also dominates the conservatively designed opening pages. Within the book the rhythm of the steady Times Roman with bold typography is only interrupted by the opening alphabetic initials treated with the same ornaments as the cover and by occasional full page illustrations featuring either maps or groups of objects which lent themselves to description better by illustration than by words. The black and white full page maps were prepared in black line with benday by Jack Luboff. In their simplicity they harmonize with the two-color globe maps presented on the end-sheets, featuring the Atlantic half of the world in front and the opposite side in the back. These drawings were prepared by Richard Edes Harrison, the technical illustrations by I. N. Steinberg (see sample page).

On the rise

The new volume embodies a two year history of visionary planning started by Harold Guinzburg, president of Viking, in conceiving the idea, executed editorially by Columbia and Viking, and manufactured under the direction of Milton Glick, head of Viking's production department and designer of the book. The book is available in three bindings: The regular edition, described here, sells for $7.95; thumb-indexed for $1 more, (pre-publication prices were $1 less for both editions); The Deluxe edition bound in DuPont Fabrikoid with spine in maroon and sides in cream saddle-finish, thumb-indexed and boxed, $12.50. Four binders participated in the project: Vail-Ballou, Riverside Press, H. Wolff, and Russell-Rutter.

With contracts signed in 1951 the production struggle involved not only increasing wordage but also increasing prices; yet with a second printing already under way, it is safe to say that all was well worth the effort.

BOOK DESIGN COURSES

Classes in various aspects of book design and production abound in New York and other cities this season. Among the most useful, which have already started last month, are the following:

"Elements of Book Production," at New York University, led by Leonard Shatzkin. "Workshop in Book Design," NYU, Marshall Lee. "Workshop in Book Jacket Design," NYU, George Salter. "Basic Course in Typography and Design," NYU, John Begg. "Book Design and Illustration: A Workshop," New School for Social Research, Hellmut Lehmann-Haupt. "Sixth Annual Workshop in Design, Typesetting and Printing," Amer. Inst. of Graphic Arts, various leaders.

In Boston University Ronald Murray is teaching a class in "Typography and Layout." The Society of Typograph Arts in Chicago, Ill., has a "Workshop" in the Newberry Library basement.

Additional courses in 1) Graphic Arts Methods & Motion Study, 2) Plant Layout & Design, are being given at the newly formed N. Y. City Technical Institute, formed from the Institute of Applied Arts & Sciences, and now owned by the city of N. Y. There are additional courses in a half dozen related graphic arts subjects. The college is located at 300 Pearl St.

Courses are also bein held at the N. Y. Employing Printers Assn. school, Printing Crafts Bldg., N.Y.C. Subjects are the same as have been listed for the past few years.

PHILA. CLINIC ELECTS ROTTER

Helen Rotter of Macrae Smith's production department, has been elected 1953-1954 chairman of the Philadelphia Book Clinic. Laura Arnold, of J. C. Winston, continues as Clinic librarian. Sam Nelson, of Lea & Febiger, is treasurer, and Jean H. Breigh, of Breig Associates, is publicity director.

First meeting, scheduled for October 13, in Gimbel's Wm. Penn Room, will revolve around a discussion of recent Philadelphia "problem" books, including Saunders' Kinsey Report on women.

HONOR PAUL BENNETT

For once, people are going to honor Paul Bennett, instead of his heading the committee or taking an active part in honoring someone else! Bennett has for 30 years been absorbing and sharing his knowledge of the graphic arts, winning friends and influencing people everywhere in behalf of the Mergenthaler Linotype Co., with whom he has been associated in a number of official and unofficial capacities for many years. He is its original "good will ambassador," and as such has traveled the country over, and even overseas, talking, writing, planning, and in general devoting both his working and off-duty hours to the craft of words and type. Books, articles, lectures, columns, all bear his signature, and at the flick of an eyelid, he stands ready to help anyone, anywhere, anytime, to work out any worthwhile project.

Long regarded as the dean of the Typophiles, the mysterious, unorganized, but homogeneous group of practitioners and admirers of fine typography and printing, wherever it may be found, Bennett has labored long and hard over its keepsakes which have become milestones of the graphic arts.

Thus it is that on December 3, at the Hotel Statler, N.Y.C., some 300 friends will lift a glass in honor of a "young feller," the favorite of all of them, and at that time present to him a keepsake composed of specially composed bits of sentiment in a multitude of garbs, to express in concrete form what everyone has been thinking and saying about him these 30 years—he's a great guy.

N.Y. CLINIC FIRST MEETING

A talk and discussion on "The Influence of Modern Art on Contemporary Book Design," to be given by Peter Beilenson (Peper Pauper Press), N.Y. was scheduled for the first fall meeting of the Trade Book Clinic, American Institute of Graphic Arts, has been announced by Abe Lerner, chairman of the clinic. The date: October 14; the location: Rosoff's restaurant, as customary.

Besides Lerner, members of the committee include: Robert Cheney (Harper), Leonard Brodney (Colorgraphic), Myrtle Powell (Citadel Press), Freda Browne, Chandler Granniss (Publishers Weekly), Frank Myrick (B&BP), and Joseph Trautwein, (World Pub. Co.).

A series of meetings has been planned to cover the relationship of design and production, and their effect on costs.

THE PAPERBOUND: SKYROCKET OR TORPEDO?

Sales Volume Soars But Returns From Stands & Costs Have Their Effect On Publishers' Cost Picture

In 1952 estimated sales of paper bound pocket books were 250,000,000 copies at a retail value of $69,000,000. The cost of manufacture for this deluge of literature may be estimated at $19,320,000. The importance of this skyrocketing field may be indicated by the fact that more than a third of *all* books sold in 1952 were paper bound reprints.

Fortune magazine, in a recent survey, has these figures to offer on the output of the ten publishers that seem to have cornered this rapidly expanding market:

Paper Bounds, 1952

	Estimated copies sold	Estimated retail sales	Number of titles published
Pocket Books, Inc.	46,000,000	$14,000,000	109
New American Library	42,000,000	12,000,000	80
Bantam Books, Inc.	35,000,000	9,500,000	94
Dell Publishing Co.	26,000,000	6,500,000	105
Avon Publishing Co.	22,000,000	6,000,000	102
Popular Library, Inc.	21,000,000	5,500,000	85
Gold Medal	21,000,000	5,500,000	86
Permabooks	10,000,000	4,000,000	52
Pyramid Books	7,000,000	2,000,000	30
Lyon Books	7,000,000	2,000,000	42
Miscellaneous	6,000,000	2,000,000	45
	243,000,000	$69,000,000	830

Part of the reason for the phenomenal success of paper bounds is the use of magazine production and distribution techniques which have helped cut manufacturing costs to the bone. While the general percentages of costs are somewhat similar to those of hard bound book manufacture, the actual unit costs are so low as to make possible the vast gap between a $3.50 trade book and its 35c reprint.

On a percentage basis, this is what happens to the 25c price of a paper bound book:

Manufacturing cost	28%
Wholesaler	18%
Retailer	22%
Royalties	6%
Distribution costs, overhead, editorial expenses, advertising, and unsold stock	20%
Profit before taxes	6%
	100%

The figures are *Fortune's.* Are they justifiable? Freeman Lewis, whose studies of the paper bound field have made him a leading authority, thinks not. In writing to B&BP he says, "The variation in specifications and costs versus retail is simply enormous in the paper bound business. It would be completely misleading to try to strike an average, for that would tend to whitewash those companies delivering a minimum value to the consumer and fail to give credit where credit is due."

What else is new in the paper bound field? The following is a brief review of recent developments:

New Amer. Library: The first printing of more than 500,000 copies of the 75c Triple Volume Signet reprint of "From Here to Eternity," 824 pp., sold out in six days.

Bantam Books: All its new releases will be in king-size, the taller of the standard paper book formats.

Ace Books: Its double format, in which the second book is bound in upside down with the first, will continue. Four double books a month are released, with a press run of 150,000 copies.

Popular Library: Eagle Books, a new line, is being introduced. This will be published in the taller of the two standard paper covered book formats.

Pocket Books: "The Pocket Library of Great Art," 12 titles at 50 cents each, is being published in conjunction with Harry N. Abrams, Inc., who has supervised the production and has published a de luxe hard cover edition at $2.00 each. . . Pocket Books is also entering the 78 rpm record field. The 35c Bell Records will be distributed through regular PB outlets. Show business records, they will have no book connections.

Dell, Popular: Stipulations governing the titling and advertising of reprints and abridged editions were signed with the Federal Trade Commission. "Abridged," "abridgement," "condensed" or "condensation" must appear on front cover in immediate connection with the title, and in clear, conspicuous type.

NEW PHOTOENGRAVING SCALES

The new Form "J" scales have replaced all previous Standard Scales and are printed on colored stock to distinguish them from all preceding scales. The chart and figures appearing thereon have not been changed and are the same as those appearing on Form "I". Only some of the Side Notes have been changed.

ADD TO DOM TYPE FACES

Dom Bold, similar to Dom Casual and Dom Diagonal in style but with broader lines, has been added to the "hand lettered" Dom type family by American Type Founders.

Intertype reports a new booklet showing its Century Schoolbook with Italic and small caps in eight sizes from 6 to 14 point. Copies available on request.

BOOK CLOTHS FOR BOOK BINDING

Part II

Manufacturers' Brand Names As Classified Under CS-57-40

THE BIBLE of the book cloth industry, has long been Commercial Standard CS57-40, which covers the specifications to which bookcloths, buckrams and impregnated fabrics for bookbinding purposes, except library binding, are manufactured.

It should be noted that these are minimum requirements, so that the regulation cannot be interpreted as indicating that all book cloths are as like as peas in a pod. On the contrary, just as peas do, they resemble each other, in that they possess certain minimum characteristics, but vary widely in weight, thickness, suitability, and color.

Actually, so long as it conforms to the basic standards published last month, no cloth need be exactly like its colleague from another manufacturer. Each firm can make any other changes it desires, so that it is impossible to declare that all A group products are identical. Different constructions and weights will be found in each group.

Generally speaking, the A group, in both starch-filled and impregnated cloth is the light weight cloth, B, the medium

STARCH FILLED BOOK CLOTH

MAKER	GROUP A	B	C	C-1	D	E	F
Athel	none	none	none	none	none	none	none
Bancroft	36-38-40-42 Eton	36-38-40-42 Oxford	36-38-40-42 Linen Fin.	none	38-40-42 Buckram	Medium Wt. Buckram	38-40 Legal Buckram
Columbia	36-38-40-42 Minerva Vell. Pasa Book	36-38-40-42 Title Vellum & Linen	none	none	none	none	none
Du Pont	none	none	none	none	none	none	none
Holliston	36-38-40-42 Novelex L&NF	36-38-40-42 Rex Linen Sharon Waverly Extra	Aldine L&V 36-38-40-42 Art Vellum	Classic L&V 36-38-40-42 Kent	36-38-40-42 Record Buckram EF, L&V	36-38-40-42 Caxton Buckram L&V	36-38-40-42 Library Buckram L&V
Interlaken	36-38-40-42 Imco	36-38-40-42 Vel. Deluxe Black, 75 Common Colors	none	none	38-40-42 Guild Buckram	38-40-42 Bindery Buckram	38-40-42 Art Buckram
Joanna Western	36-38-40-42 Velltex	36-38-40-42 Parchment	38 Atlas	38 Beaverbook	38-42 Duro Buckram	38 Standard	38 Federal Buckram
Special Fabrics	36-38-40 L&V Saylin/ Saylvel	36-38-40-42 Saylbound-V Saylux L	none	none	40 Saylrock(L)	none	none

Key: L-linen; V-vellum; NF-natural finish.

weights, and C and C-1, respectively the heavier grades. In buckram, the progression, D,E., and F, covers respectively the same progression in weight. Figures refer to widths.

New grades, new makers

A group of six manufacturers participated in the first classification of grades under the CS 5740 regulation, to which have now been added the names of several additional mills. Some of the brand names listed in the tabulation appearing in 1940, have since been abandoned and others substituted, hence the publication of the accompanying summary.

Several of the mills operating under the standards also produce cloths which do not specifically conform to the terms of the Standards. These are usually light weight cloths, such as natural finish, and are accordingly, among the lower priced grades.

Space does not permit indication of the colors available in each of these grades, for the combinations are numerous and colors from one grade are frequently duplicated in another, plus an entirely new group of colors. The tendency in the past years has been to increase the number of hues of base colors, a fact which has been abetted by the demand for more color among designers working on "packaging" jobs for sets, special editions, reprints, which compete violently for the reader's dollar.

Privately, it has been muttered that the cost of producing such a wide range of colors, plus special mixtures, and making them available in short runs, has tended toward raising the cost of manufacture of book cloth. On the other hand, it has been equally true that the greater availability in color range, has definitely sparked more unit sales of particular books, and also that color has become an increasingly important aspect of our daily life.

Following are non-group cloths listed by the several manufacturers referred to:

Bancroft: Rugby, Kennett, Lynnene
Interlaken: Winco
Holliston: Kingston, Zeppelin
Columbia: Atlantic (V & L)
Special Fabrics: Saylite

PYROXYLIN — IMPREGNATED BOOK CLOTH

MAKER	GROUP A	B	C	C-1	D	E	F
Athol	38 Terek Dublin	36-38-40-42 Terek 12 mo.	36-38-40-42 Terek Book	36-38 Terek 11000	36-38 Marine Buckram	none	38 Atlas Buckram
Bancroft	36-38-40-42 Arrestex A	36-38-40-42 Arrestex B	36-38-40-42 Arrestex C	36-38-40-42 Arrestex S	38-40-42 Arrestex- Buckram	Arrestex E	38-40 Arrestex Legal Buckram
Carpenter	none	70 B.C.	180 B.C.	185 B.C.	none	Buckram E	none
Columbia	none	36-38-40-42 Milbank Vell. & Linen	36-38-40-42 Riverside Vel. & Linen	36-38-40-42 Colonial Vel. & Linen	36-38-40-42 Bradford Linen	none	none
Du Pont	none	36-38-40-42 PX1, and 36-38-40 PX 2	36-38-40-42 PX 3	38-40 PX 4	38-40 B-60	38-40 B-70	38-40 B-80
Holliston	36-38-40-42 DF (L&V)	36-38-40-42 LS (L&V)	36-38-40-42 HS (L&V)	36-38-40-42 CL (L&V)	Roxite Record Buckr. (L&V)	36-38-40-42 Roxite Caxton Buckr. (L&V)	Roxite Library Buckr. (L&V)
Interlaken	36-38-40-42 Arco 8000	36-38-40-42 Arco 8100	36-38-40-42 Arco 8300	36-38-40-42 Arco 8400	38-40-42 Arco Guild 8600	38-40-42 Arco Bindery 8700	38-40-42 Arco Art 8800
Joanna Western	36-38-40-42 Velltex Impreglin	36-38-40-42 Parchment Impreglin	36-38-40-42 Atlas Impreglin	36-38-42 Beaverbrook Impreglin	38-42 Duro Buckram Impreglin	38 Standard Buckram Impreglin	38-40 Federal Buckram Impreglin
Special Fabrics	none	36-38-40-42 L&V Saylux/ Saylbound	38-40-42 Sayltex L&V	38-40-42 Saylking L&V	40 Saylrock L	none	38 Saylbuck V

Key: L-linen; V-vellum; NF-natural finish.

This month's review by

Lew White
L. F. White Ptg. Co.

BOOKMAKING PARADE

 # 242 in a series of monthly critical studies of design and production of trade and textbooks.

HOW TO FISH THE PACIFIC COAST

by Raymond Cannon, 8½ x 5⅝, $4.00
Publisher: Lane Publishing Co.
Compositor: Shanly Film Typographers
Printer: Jorgenson & Co.
Binder: Cardoza Company
Type: Fotosetter Garamond 10/11; 39 x 23 picas
Display: Fotosetter Garamond
Stock: Seaplane Antique Offset Book
Binding: Pajco Lexide, brown
Stamping: aluminum roll leaf
Designer: publisher

Here is a book to delight salt water anglers, a book by and for the fisherman. The outstanding feature of the volume is its practicalness. Cased in a tough, flexible green Lexide water-resistant binding, stamped in aluminum foil, it is designed to fit into standard tackle boxes. It should certainly be an important part of a fishing enthusiast's equipment. The soft flexible binding for this type of book makes it very much easier for quick reference than a hard binding.

The title page is not especially interesting. It is definitely inferior to the rest of the pages which are excellent in design. There are many interesting black and white illustrations that lend much to the attractiveness of the pages.

Arranged in five parts, each part has a delightful part title page with a full-page illustration. The chapter openings are all built around a large illustration, with Garamond Bold type arranged asymmetrically. The bold face display contrasts nicely with the light tone of the Garamond light that is used for the text. Captions stand out effectively set in Sans Serif bold caps, always flush left which makes for easy and quick reference. Leading is particularly well handled. There is no crowding, always enough space between the units of each page so the resulting effect is nicely balanced.

The text page has ample margins but the idea of placing thumb-nail sketches in the outside margins of some pages was a bit risky. The margins are not wide enough to accommodate these spots. In too many instances the miniature illustrations were partly cut off in trimming the book. Besides they were just too small to lend much to the overall effect even if they had not been cut off in trimming. There are so many other really fine illustrations the minatures are not needed.

Since the book was produced by Fotosetter and offset what a temptation it was to use them without much added expense, but this temptation only led to trouble in this instance. Special mention should be made of the excellent delineation of all the fish illustrations that are so important in a book of this kind. The presswork is pretty good but there is some deviation from even color, yet on the whole it is a commendable piece of work.

FUNDAMENTALS OF SELLING

by R. G. Walters & John W. Wingate, 5¾ x 8⅜, $2.72.
Publisher: Southwestern Publishing Co.
Manufacturer: The Johnson & Hardin Co.
Type: Lino. Century Expanded 10/12; 25 x 39 picas
Display: Ludlow Vogue Bold
Stock: Crocker Burbank Hermes E. F., 50#
Binding: Holliston's Roxite, H. S. Vellum
Stamping: red & blue inks
Designer: Ray H. Spiess

This textbook is a comprehensive treatise of over 600 pages and is very efficiently planned. It strikes no startling typographic note but is presented in sound, functional form and excellent legibility. For the most part the designing is symmetrical. There are some flush left subheads set in Century Bold upper and lower case placed flush left on the measure and run-in on the same line with the text but most subheads are set in Vogue Bold and centered on the page. All the photographic illustrations bleed off the upper or lower corner of the page. This is the only definite departure from the symmetrical. The line illustrations, in most instances, are reproduced the width of the type page but in a few cases they are wider and extend into the margins. This is detrimental to the appearance of the page wherever it has happened.

The title page is adequate but not inspiring. Chapter openings are well planned except for one element in their makeup. Each chapter has the title set in large centered sans serif caps. Atop the page, slightly above the title line in sans serif bold caps placed very close to the gutter edge, the chapter and chapter number appear underlined with a 1 point rule. Just below the title is a one point rule that runs the full width of the page and bleeds off on both sides. This rule completely across the page lends an attractive style to the openings, but the line under the chapter number seems overdone.

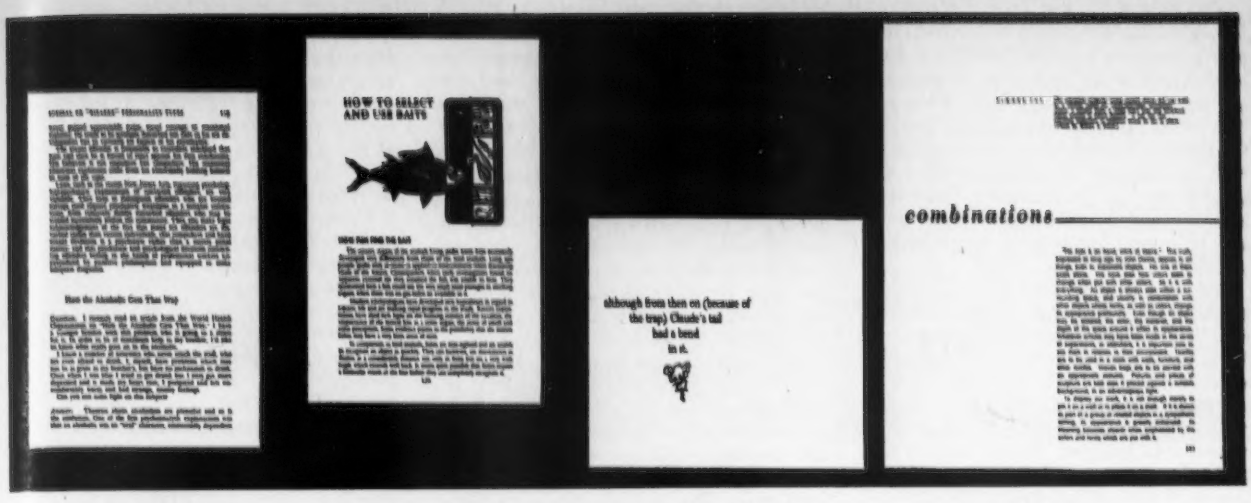
In this volume the running heads include folio, part number, and chapter number which, no doubt, is an aid in making reference for student and teacher. The running heads are underlined with a half point rule. Whenever they appear on a verso page with a chapter opening on the recto they disturb the appearance of the spread. All discussion Questions, Vocabulary, Problems and Projects are set smaller than the main text and are well arranged. The gray, blue and red color scheme for the binding is nice, but the first two words of the title (FUNDAMENTALS OF) which are bent in a curve look prosaic as does also the exaggerated tail on the letter g of the word (Selling). The craftsmanship of the volume is very good.

. . . . A FREE, critical review service to publishers

The Bookmaking Parade is a free, critical service, for publishers who would like candid appraisals of the typographic and design qualities of their books by a staff of experienced book designers and production heads whose names are listed below. Books or inquiries for review in this monthly column should be addressed to the Parade Editor, B&BP. Entry forms will be mailed on request, or on receipt of books.

GUEST REVIEWERS

***Bradlee Emmons*, Little, Brown**
***John Begg*, Oxford Univ. Press**
***P. J. Conkright*, Princeton Univ. Press**
***Albert Margolies*, Dryden Press**
***Ronald Murray*, Houghton, Mifflin**
***Morton Baker*, Houghton, Mifflin**
***A. R. Tommasini*, U. of Calif. Press**
***William Nicoll*, Edit, Inc.**
***Lew White*, L. F. White Ptg. Co.**
***Alma Cardi*, Doubleday & Co.**
***Diana Klemin*, Doubleday & Co.**
***Stefan Salter*, Salter Associates**
***Carl Smith*, Freelance**
***W. T. Shoener*, Blakiston Co.**



What's Your Problem?
Running head Lino. Baskerville 10 s.c. Headings, Baskerville 12 pt. bold Text, Baskerville 10/11.

How To Fish the Pacific Coast
Chapter head, Inter. Fotosetter 24pt. Garamond bold Text, Inter, Fotosetter 10/ 11.

A Mouse's Tale
Handset in Mono. Bell 18/24, repros. pulled for offset from original private edition.

Design
Caption for facing illus. Lino. 8 Spartan Med. caps, 8 Bod. italic. Chapter title: ATF 18 Bod. bold italic. Text: Lino. Spartan light 10/12.

FRAGMENTS OF LIFE, METAPHYSICS AND ART

by Leo Bronstein, 7 x 10¾, $6.50
Publisher: Bond Wheelwright Co.
Manufacturer: Riverside Press
Type: Mono. Baskerville 12/16; 26 x 47½
Display: Mono. Onyx, Caslon No. 540, Bulmer
Stock: Westbrook Gloss, 70#
Binding: Bancroft Rugby
Stamping: Imitation gold roll leaf
Designer: publisher

In most respects this scholarly book quite definitely departs from the traditional. First of all it is longer and narrower than the average volume. The elongated proportion has given the designer an opportunity to establish a typographic style that is different, yet dignified and in keeping with the character of the subject. There is consistent harmony between the type arrangement and the many impressive illustrations. Such a theoretical subject can well be treated designwise in a contemporary manner. All margins in the volume are expansive in area. The center margins are wider than the outside margins in direct contrast to the traditional. The broad center margin has served its purpose well because wherever there are plates appearing on opposite pages it has given more room between them and they therefore show to best advantage with the extra white space around them. Captions for the illustrations are set in the center margin and it makes a good effect.

The chapter openings have an air of elegance with tall Onyx Roman chapter numbers standing in bold formality at the top of the page within the wide center margin. This makes a nice tonal contrast with the even gray tone of the text. The text pages which are set to a narrow measure with generous leading have no running heads. The only other element on the page is the large Onyx folio number placed at the foot of the page opposite the last line of the text, within the gutter margin. All pages have a good structural balance.

The title page is set in nice relationship with the impressive frontis illustration. In tone and arrangement it is a compliment to its companion illustration but the use of the slim Onyx initials with the Caslon italic lower case in the title lines is disturbing. The page is too busy. The italic seems to be tumbling down where it is set next to the Onyx capitals which are out of harmony with the Caslon.

The quality of the printing and binding is very good.

WHAT'S YOUR PROBLEM?

by Alfred Blazer, M.D., 5⅜ x 8, $3.50
Publisher: Citadel Press
Manufacturer: Haddon Craftsmen
Type: Lino. Baskerville 10/11, 24 x 40½
Display: ATF Bulmer
Stock: Glatfelter Wove RRR, 55#
Binding: Holliston Crown Linen, dark blue
Stamping: Imitation roll gold leaf
Designer: Myrtle Powell

This is a book on psychosomatic problems by a noted psychiatrist who has dealt with 200 questions of psychiatry that were posed by baffled persons from all over this country, So, as a scientific book, it is presented in a sound and uncomplicated style. The binding is stamped only on the spine where the title is easily read as it is composed without decoration of any kind.

Typographically this book would have been more commendable if more attention had been given to a few small details. The title page consists of but three lines and they are well balanced on the page in very good taste. There is not much can be said of the card page. The selection of Bulmer for display and Baskerville for the text works out very nicely and headings, captions, running heads, etc., are so arranged as to make excellent legibility. Plenty of white space around the display lines lends a nice tone to the pages. But, and it is a big but, the attention to chapter sinkage and page margins has been slighted. Of the nine chapter headings in the volume there is no uniformity of sinkage nor is there any marginal unity. In too many pages the foot margin is scant, being less in depth than the width of the outside margins. The ample white space above subheads (one of the good features) only serves to exaggerate the shallow foot margins. Furthermore the foot margins vary from page to page.

THE LIFE AND MUSIC OF BELA BARTOK

by Halsey Stevens, 5½ x 8⅜
Publisher: Oxford University Press
Manufacturer: Quinn & Boden Co., Inc.
Type: Lino. Electra 10/12; 25 x 42 picas
Display: Bauer Weiss, Lino. Spartan
Stock: Hermes M. F., 60#
Binding: Interlaken vellum de luxe, black
Stamping: yellow & terra cotta foil
Designer: John Begg

We have a beautiful binding for this biographical work on Bartok. The design is the epitome of simplicity and it draws one's attention by the use of bright complimentary colors. On the front cover there is just one word—BARTOK, set in large Weiss initials placed a little above the optical center and flush to the right edge. The name is stamped in terra cotta foil. Just above the letter O in Bartok there is an acute accent stamped in bright lemon-yellow. These colorful elements judiciously placed against the black cloth give a sparkling effect. Your attention is then drawn to the lines composing the full title running across the upper area of the spine stamped in terra cotta foil with a splash of yellow added as an abstract decoration.

The typography of the book is presented in a contemporary American style devoid

of any aspect of formality. No parts fall into a formalized pattern. The title page is arranged in an asymmetrical combination of Spartan Bold caps, large Weiss Initials (same size as on the binding) to spice the page. The Oxford colophon has been used to keystone the arrangement. Adjoining the title page on the verso is a large portrait illustration of Bartok. Frontis and title page compose a complimentary unit.

For the text pages nice contrasts have resulted by combining Electra, Spartan Bold for chapter titles, running heads and folios, and using Weiss Initials to start each chapter. Deep sinkage of chapter openings lend further character to the pages. There is no deviation from well proportioned margins. In the back of the book where you find Notes, Chronological List of Works, Discography, Bibliography and Index, all are set in good legible style. Presswork is clear, crisp and clean throughout.

A MOUSE'S TALE

by Gillett Good Griffen, 6¼ x 5⅝, $1.50
Publisher: Abelard Press
Compositor: author
Printer: W. S. Konecky Assoc.
Binder: Country Life Press
Type: Mono. Bell 18/24
Display: Mono. Bell
Stock: Hopper Offset, Antique Finish, 80#
Binding: Bancroft Eton
Stamping: black ink
Designer: Gillett Good Griffen

This squarish, slim little juvenile is the tale of Claude, the inquisitive mouse. It is truly a creative job from every point of view. Effortlessly it tickles your humor and excites your sympathy. A delightful little tale which is woven skillfully with type and illustration making a varied pattern. The units of illustration and the units of type are the warp and woof of a lovely design so formed that it flows freely from page to page to the very end.

Such a successful result is achieved with this book because all relationships are composed in perfect harmony. The quaint line drawings fit perfectly the character and size of the type. The arrangement of the type is most informal with lines of varied length arranged to give a flowing, dynamic effect. There is no uniformity of margins anywhere in the volume but every page balances and harmonizes with its companion. Nowhere has the designer strained to achieve his purpose. Simplicity and restraint is the keynote. His judgment has kept him safely within the bounds of good taste. The color printing of the illustrations is handled very effectively and the presswork and binding is A number 1. It's a little gem of a book.

YOUR FIRST BOAT: HOW TO CHOOSE IT, HOW TO USE IT

by David Klein, 5¼ by 7¾, $2.95
Publisher: Wilfred Funk, Inc.
Compositor & Binder: Van Rees Book Binding Corp.
Printer: Murray Printing Co.
Type: Lino. Baskerville 11/13, 23 x 38½
Display: ATF Baskerville
Stock: Perkins & Squier, offset, 60#
Binding: White Kivar, printed in black ink
Stamping: black ink
Designer: John King

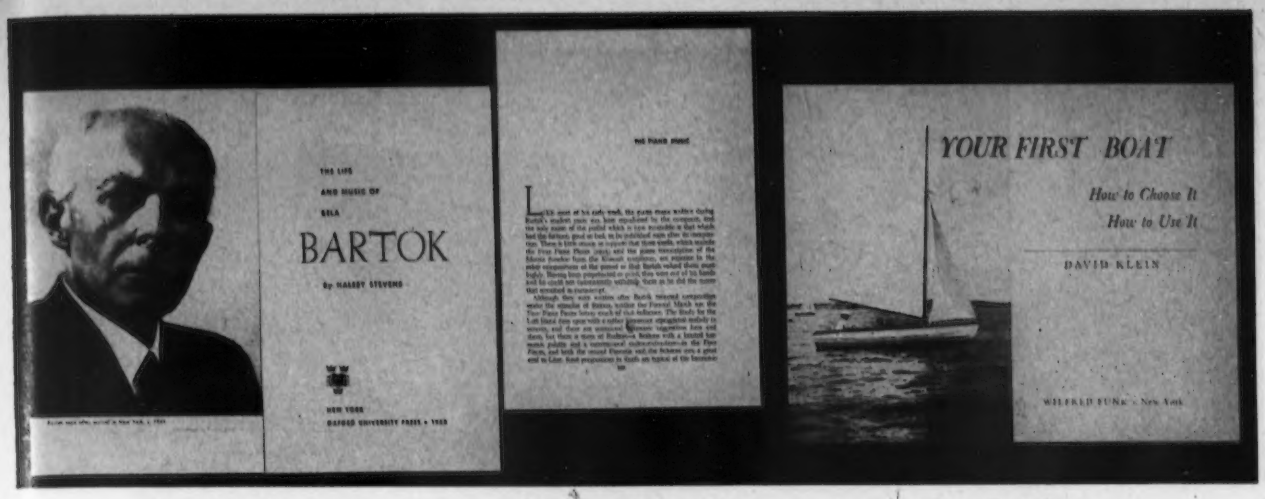
For the landlubber who has longed to own a boat but thought the price beyond his means, this is a book he should read. It has an alluring picture binding completely enveloping all of the front and back cover. Here depicted are motor and sailing craft snugly moored at a slip in a little cove somewhere along the coast. At the bottom portion of the cover and along the length of the spine in large white letters of Bulmer italic caps the title is stripped in. Such an allusive binding commands attention.

Throughout the volume the designer has taken full advantage of good photographic illustrations which he has shown in every instance as large in size as possible. These illustrations of imposing size are indeed an important feature of the book. The fact that most of them are bleeds has made it possible to keep them large. There are numerous detailed line illustrations and they too are kept large in scale.

A salient feature of the chapter openings is the use of a large photographic illustration. Each opening is treated as a spread, with the illustration pertinent to the context covering two thirds of the verso page, bleeding on the left and at the foot. Above the illustration, atop the page, without sinkage, the chapter number and title are placed flush right in large size Bulmer italic upper and lower case. The text of the chapter starts at the top of the recto. It is a space saving scheme and it makes a finely balanced chapter opening. In places where there are several illustrations to the page they are always well arranged with the legend and captions to make a perfect balance. In the text the Baskerville 11/13 is easily read and the presswork is good. Treatment of captions in upper and lower case Baskerville bold centered, and light-face italic for subcaptions, assures easy reference. This is another volume where there is too much variation in depth of foot margins.

A comment about picture covers. They

Emphasis largely to the right on this mixture of covers, mostly simple typography, but with one picture cover to brighten up the scene.
Photo by Criterion



The Life & Music of Bela Bartok
Subject's name in Weiss Series I, initials balance in Lino. Spartan black 10pt.

Text page: Weiss stickup initial, title in Spartan, text in Lino. Electra 10/12.

Your First Boat
Title: ATF Baskerville bold 36pt, and ital. 24pt. Author and imprint 18pt.

are fine, but I wish there was something could be done about the way they rub off, particularly along the edges. There should be a lacquer or coating of some kind that would be durable enough to protect the ink from being rubbed off.

DESIGN: A CREATIVE APPROACH

by Sybil Emerson, 7½ x 10, $4.25
Publisher: International Textbook Co.
Manufacturer: The Haddon Craftsmen, Inc.
Type: Lino. Spartan Light & Medium 10/12, 38 x 51 (2)
Display: Lino. Spartan & Bodoni
Stock: Atlantic White Seal Enamel, 70#
Binding: Bancroft, Arrestox
Stamping: maroon ink
Designer: manufacturer

A very attractive book, a distinctive example designed in the Bauhaus idiom. It contains over 150 superb illustrations, including four pages of full color. The binding design illustrates graphically how dynamic six letters of the alphabet can be when properly placed within a given area. Large lower case letters stamped in Burgundy red ink on gray cloth, letterspaced to fill almost the full width of the cover and just the right position, slightly above the center, serve to make a vibrant and arresting binding design. Inside, the display for front matter pages is designed with evident restraint to dynamically serve the purpose through the application of the same rule of simplicity applied to the binding design. The halftitle is one line spaced the full width of the page, with a tonal gradation achieved by the words of the left part of the line being set in Bodoni Bold and the words of the rest of the line being set in Spartan Light. This combination of bold face and light face on the same line creates a movement to the right that carries the attention from one page to the next. Copyright and dedication pages use the same wide line effect but with light face type only as they are of a lesser degree of importance. The title page is composed in double spread style. On the verso a halftone printed in sepia occupies a large area, placed optically centered from top to bottom with the publisher's imprint the same width as the halftone printed in black ink at the foot of the page. On the recto the same large type as on the cover, this time in lower case, spreads from the right edge of the cut; beneath it, the same subtitle is placed flush left with a bleeding rule running to the right edge. The author's name, title and college association makes a third line.

Throughout the book the art work of students is printed in sepia and that of professionals appears in black and white. This variation of color makes a nice change of pace and precludes any possibility of monotony.

The style of the chapter openings follows the same arrangement as the title page. The only difference is that the chapter number is overprinted in black ink on the sepia illustration of the verso page. The chapter title on the recto is similar in style to the book title on the title page. The text of the chapter is set 10/12 Spartan Light on a narrow measure is placed close to the right margin of the page.

My only criticism is that sans serif was used for the text. In this small size the sans serif is more difficult to read than a serif type. All the spreads, with many illustrations, some squares, some silhouettes, are arranged in delightful balance always. The legends for illustrations are set in uneven lines flush left which alleviates any possibility of stiffness. The use of both square and silhouette cuts is another variation that avoids stiffness. The areas of white space have been used to the fullest effect in this book. In this limited space it would be impossible to describe many other interesting features. The whole job shows careful follow through in production details.

GENERAL SHOPWORK FOR EVERYONE

by Louis V. Newkirk, 6½ x 9, $3.20
Publisher: D. C. Heath & Co.
Compositor & Printer: Alpine Press, Inc.
Binder: Plimpton Press
Type: Lino. Caledonia 11/13, 34 x 48½ 2
Display: ATF Ultra Bodoni
Stock: Warren's Bookman Offset, 50#
Binding: Holliston, Roxite, linen, red
Stamping: Black & aluminum leafs
Designer: John Paul Torrey

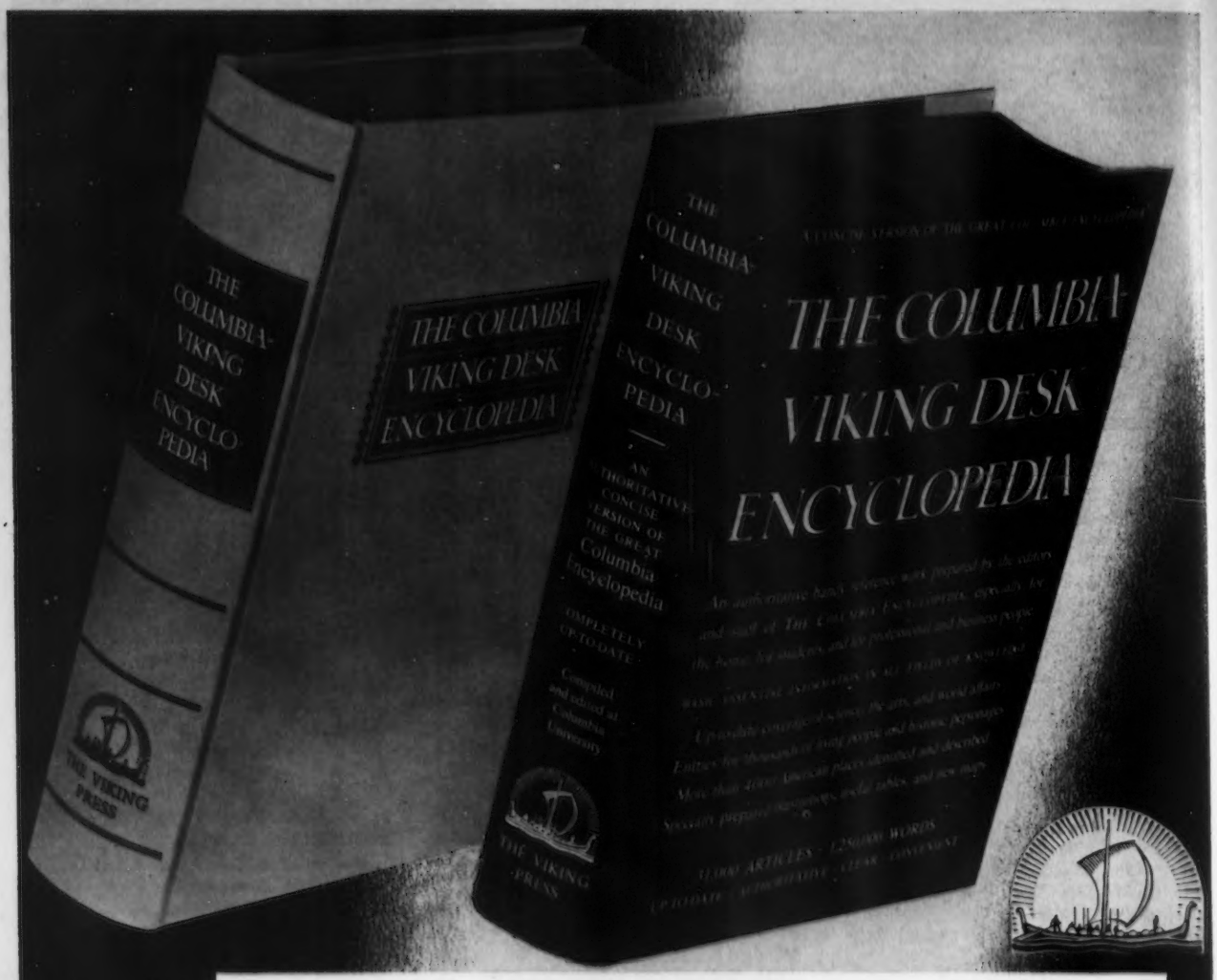
Dr. Newkirk has written this book for learners in general shop work. There are five instructional units selected because they go well together in general shop work and give a broad picture of modern industry. They include drafting, woodworking, metal working, electricity and plastics.

The book has been designed with careful attention to every detail so that it is integrated and easily read. To accomplish this result with such excellence was not easy as there is such a profusion of illustrations and much complicated text material.

The binding is smart and modern in style with the title stamped in aluminum and black on bright red linen cloth.

Opening the volume to the title page we find it handled skillfully as a double spread. The asymmetrical arrangement of the type shows a sensitive appreciation for relationships between all component parts so there is real unity and balance. Chapter openings are designed with the chapter title appearing in large white reverse letters of Ultra Bodoni caps centered in a broad black band that extends the full width of the page and bleeds on both sides. The black band serves two purposes. It sets off effectively the white letters of the title and acts as a transverse element to sustain the double column text beneath.

Appearing in stygian black across the head of the page, the band is funereal. If it could have been in any color except black it would not have been so disturbing. The title set in the same type (not reversed) and placed between two parallel rules that would bleed both sides of the page would have served, more cheerfully, the same structural purpose as the solid band. In all other respects the openings are very pleasing. The book is profusely illustrated with halftones, all of them bleeds, and line drawings very well arranged and balanced with the text and legends. The presswork is sharp and clear with even color.



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Publishing production personnel are invited to submit any questions regarding manufacturing methods, supplies, and equipment to this department.

Building & small publishers' bindery?

Q. The University of Texas Press, established last July, is a publication office only with no manufacturing facilities of its own. For quite a number of years the University has had a printing division which called itself the University of Texas Press until the present set-up was established. It, however, never had any publishing facilities or functions, being strictly a manufacturing plant.

The printing division has 6 line composing machines, a Ludlow, an Elrod, the usual composing room facilities for commercial, book, and newspaper production. In the pressroom there are a Chandler & Price automatic platen, a Kluge, an open platen, all 10 x 15", a Miehle Vertical, a Kelly B, two small Babcock cylinders, one with pile feeder, and a Duplex Tubular Press for the University daily.

In the bindery there is a Cleveland folder, a Smyth sewing machine, an oversewing machine, a large cutter, a board shear, a hand rounder & backer, standing presses, etc. There is, of course, other equipment such as is found in a pamphlet bindery.

The problem is to work up a list of equipment to modernize the bindery and find sources of supply.

UNIVERSITY OF TEXAS PRESS
Austin, Texas.

A. Without information on press size and edition size it is difficult to make an accurate list of necessary equipment. At present a 25 x 38 sheet would probably be maximum and that your folder could not handle without cutting the sheet apart first.

Since your equipment will undoubtedly be used largely for commercial work, it would be best to select a folder that would enable you to handle a medium size sheet in 8s and 16s and yet still be suitable for job work. Possibly the M-S Cleveland or Baum 25x38, which can do both parallel and right angle work, or possibly the M-M 28x44 or Baum 30x46. If your sheets go higher than 25x38, then the Cleveland K 39x52.

If the folder would be used only for book, booklet, and publication work, then the 101A jobber, 44x58, would be suitable.

It may be that your sewing equipment would have to be revised if you fold in larger sheets.

Gathering equipment seems hardly necessary at the moment, but the acquisition of a Crawley Rounder & Backer, new or used, for both edition and rebinding work, would be desirable. Also the Meyers Roller Backer from Gane Bros. would be worth considering.

A Pleger Book Back Gluer or some similar device would improve your gluing-off, but if need be you can stick to the brush method.

It is doubtful whether you need lining and backing equipment, like the Smyth or Sheridan. These are high production machines.

A Smyth casemaker, hand-fed, would probably do most of the cases you need, while it may be possible to adapt your Chandler & Price into a stamping press for both ink and leaf. Have you a source for brass dies and type?

Casing-in can possibly still be done by hand, but perhaps you could procure a Smyth No. 3 Casing machine.

Any or all of this equipment can be obtained second-hand, of course, and for sources consult the classified columns of B&BP.

You will need a certain amount of miscellaneous material such as cloth cutter, leaf cutter, etc.

If you decide to procure new equipment there are many suppliers who will be glad to assist you.

Naturally this can run into several thousands of dollars even in used equipment and much more in new, so without knowing more about the nature and quantity of work, we can only make a stab at predicting the equipment you need.

ART TECHNIQUES

(Continued from p. 64)

made from woodprints and then reproduced as customary on a printing press.

In etchings a sheet of copper or zinc plate is waxed and the lines drawn on with a sharp metal instrument. The plate is then dipped in acid and the metal etched wherever the wax surface has been removed. Then the plate inked for reproduction on paper. In dry point etching, the scratching is done directly on the plate instead of with acid.

Mezzotints, similar to drypoint, uses a polished copper plate which is then textured by a "rocker" instrument. The drawing is traced on the surface and the burr of this textured surface is scraped away. The variations in tone depend on how much burr is scraped away.

Aquatints have a textured surface, somewhat different from the mezzotint burr, which is produced by a powdered resin. By painting with an acid resist and putting the plate in a dish of acid, variations in tone become possible.

Lithographs

Lithography here refers to the old-fashioned stone and not to the offset press although on occasion work has been done directly on offset plates (to be discussed later). In stone lithography the artist uses a lithographic crayon or a liquid medium called tusche. The stone is then wet with water and ink. Since the remaining water upon the stone repells ink, but the ink adheres to the greasy surface made by the litho crayons, a print can be made by applying a sheet of paper to the stone's surface and then pressing it down.

When the job has been finished the surface crayon may be scatched away and the stone used again for another job. Printings from stone lithographs have been used as inserts in limited edition books of arts. In mass editions a single print is taken and reproduced as customary for printing on a press.

(To be continued)

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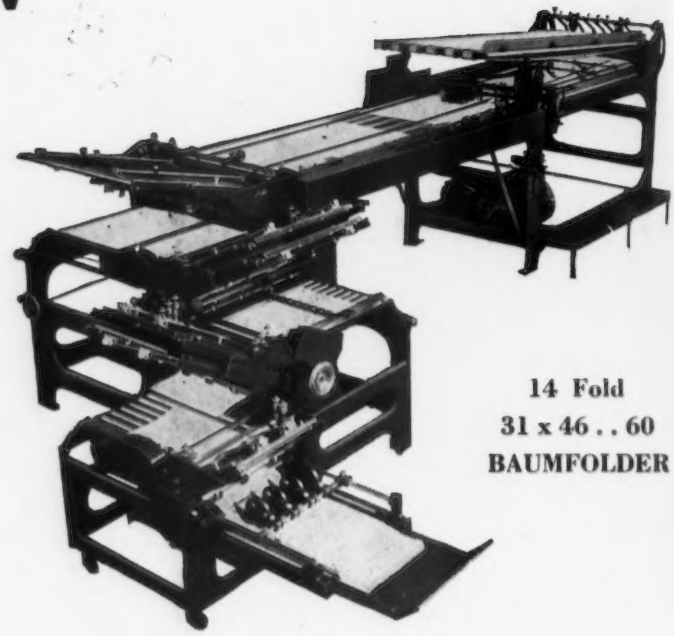

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